# ORAL AND WRITTEN ENGLISH

## PRIMARY BOOK PART TWO

POTTER
JESCHKE
GILLET

FRUDOM SCHOOL

PAWHUSKA
CITY SCHOOLS
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# ORAL AND WRITTEN ENGLISH

## PRIMARY BOOK

## *PART TWO*


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# PREFACE

How shall we bring it about that children of the fourth grade speak as spontaneously in the schoolroom as they do on the playground when the game is in full swing?

How shall we banish their schoolroom timidity and self-consciousness?

How shall we obtain from them a ready flow of thought expressed in fitting words?

How shall we interest them in the improvement of their speech?

How shall we inoculate them against common errors in English?

How shall we displace with natural, correct, and pointed written expression the lifeless school composition of the past, the laborious production of which was of exceedingly doubtful educational value and gave pleasure neither to child nor to teacher?

These are some of the questions to which this textbook aims to give constructive answers. Needless to say, much more is required in the way of answer than a supply of raw material for language work or a graded sequence of formal lessons in primary English.

It is the purpose of the present book to provide a series of schoolroom situations, so built up as to give pupils delightful experiences in speaking and writing good English. Since one can no more teach without the interest of the pupil than see without light, these situations have for their content the natural interests of children. They therefore include child life and the heroic aspects of mature life, fairies and fairyland, and the outer world,

particularly animal life. Around these interests as motivating centers there group themselves numerous exercises, drills, games, and lessons of great variety, many of them calling for animated physical activity, pantomime, and dramatization.

The book abounds in oral work for the fourth grade. Written work, begun cautiously and slowly, assumes increasing importance by the most careful gradation. There is offered a wide diversity of projects and practice drills, — including story-telling in abundance; instruction and practice in punctuation, capitalization, and other points of form; habit-creating drills in good English; correct-usage games; letter writing; novel exercises in bookmaking; studies of poems and pictures; word studies; preliminary work leading to the use of the dictionary; exercises in variety in expression; vocal drills; practice in giving directions; biographical studies; varied exercises to develop sentence sense and to eliminate the "run-on" sentence habit; and, second in importance to none of these, the improvement by the pupils themselves of their oral and written compositions. Throughout, English is treated as a tool for communication, and language work as synonymous with practice in the use of this all-important tool.

Attention should be called to the Notes to the Teacher, which are printed in the back of the book and numbered to correspond with the cross references in the text.

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Men." The several poems by Henry W. Longfellow, the extract from Nathaniel Hawthorne's "A Wonder Book," the selection from the works of John Burroughs, Celia Thaxter's "The Sandpiper," and John Godfrey Saxe's poem "The Blind Men and the Elephant" are printed by permission of, and under arrangement with, Houghton Mifflin Company, authorized publishers.

To the good friends, readers, teachers, critics, coworkers, and helpers who have contributed to the making of this book, the authors take pleasure in expressing their appreciation and gratitude.

THE AUTHORS

# CONTENTS

## PART TWO


| SECTION | | PAGE |
|---|---|---|
| 68. | Study of a Picture. "Meeting a Bear" . . . *Charles Copeland* | 149 |
| 69. | Vocal Drill | 150 |
| 70. | Story-Telling. "A True Story about Meeting a Bear" *William J. Long* | 151 |
| 71. | The "*and*" Habit. "My First Bear" . . . . *William J. Long* | 152 |
| 72. | Sentence Study | 153 |
| 73. | Words Sometimes Mispronounced | 157 |
| 74. | Letter Writing | 157 |
| 75. | More Letter Writing | 160 |
| 76. | Story-Telling. "Playing Soldiers" . . *Hans Christian Andersen* | 161 |
| 77. | Paragraph Study | 164 |
| 78. | Letter Writing | 165 |
| 79. | Addressing Envelopes | 166 |
| 80. | Abbreviations | 167 |
| 81. | Correct Usage — *It is I, It is He*, etc. | 167 |
| 82. | Story-Telling. "The Two Goats" . . . . . *Æsop* | 168 |
| 83. | Study of a Picture. "Shoeing the Horse" . . . . *Landseer* | 170 |
| 84. | Study of a Poem. "The Village Blacksmith" *Henry W. Longfellow* | 173 |
| 85. | Letter Writing | 176 |
| 86. | Beginning a Talk | 176 |
| 87. | Story-Telling. "The Elves and the Shoemaker" *Jacob and Wilhelm Grimm* | 178 |
| 88. | Correct Usage — *Two, Too, To* | 183 |
| 89. | Contractions — the Apostrophe | 184 |
| 90. | Letter Writing | 186 |
| 91. | Study of a Poem. "The Windmill" . . *Henry W. Longfellow* | 187 |
| 92. | Dramatization | 190 |
| 93. | The Apostrophe and Possession | 191 |
| 94. | Correct Usage — *Lend, Blow, Freeze, Burst* | 194 |

| SECTION | | PAGE |
|---|---|---|
| 95. | Story-Telling. "The Golden Touch" . . *Nathaniel Hawthorne* | 194 |
| 96. | Writing Quotations | 197 |
| 97. | Telling the Story of a Man's Life. "Henry W. Longfellow" | 198 |
| 98. | Study of a Poem. "The Children's Hour" *Henry W. Longfellow* | 200 |
| 99. | Correct Usage — *Different from*, etc. | 203 |
| 100. | Story-Telling | 204 |
| 101. | Letter Writing | 205 |
| 102. | Words Meaning One Person or Thing and Words Meaning More than One | 207 |
| 103. | Study of a Picture Story | 208 |
| 104. | Story-Telling | 209 |
| 105. | Vocal Drill | 210 |
| 106. | Giving Short Talks | 210 |
| 107. | The "*and*" Habit | 211 |
| 108. | Letter Writing | 213 |
| 109. | Correct Usage — *Have, Got; There Are* | 215 |
| 110. | Study of a Poem. "A Song for Flag Day". *Wilbur D. Nesbit* | 216 |
| 111. | Talking and Writing about Good Citizenship | 218 |
| 112. | Paragraph Study. "The Fable of the Wind and the Sun" *Æsop* | 221 |
| 113. | The Comma | 222 |
| 114. | Story-Telling. "Theseus and Cercyon" . . *Charles Kingsley* | 225 |
| 115. | Letter Writing | 229 |
| 116. | Correct Usage — *Is, Are* | 230 |
| 117. | Giving Short Talks | 232 |
| 118. | Capital Letters and Abbreviations | 234 |
| 119. | Study of a Poem. "The Sandpiper" . . . . *Celia Thaxter* | 235 |
| 120. | Telling the Story of Celia Thaxter's Life | 239 |
| 121. | Story-Telling. "Some English Sparrows and a Goose Feather" *John Burroughs* | 241 |
| 122. | Sentence Study | 243 |
| 123. | Correct Usage — *Was, Were* | 244 |
| 124. | Study of a Picture. "The Balloon" . . . . . *Dupré* | 246 |
| 125. | Words Sometimes Mispronounced | 248 |
| 126. | Discussing Things. "Safety First" | 249 |
| 127. | Describing Persons. "The Early Caller" *Arthur Conan Doyle* | 251 |
| 128. | Letter Writing | 252 |
| 129. | Study of a Poem. "Song" . . . . . *Robert Loveman* | 254 |
| 130. | Making Riddles | 255 |
| 131. | Correct Usage — *Learn, Teach; Set, Sit* | 257 |

SECTION PAGE
132. Comparing Things. "The Size of the Moon" *Sir Robert S. Ball* 259
133. Giving Directions . . . . . 260
134. Story-Telling. "Taming the Colt" . . . *Louisa M. Alcott* 261
135. Letter Writing . . . . . 266
136. Study of a Poem. "The Blind Men and the Elephant" *John Godfrey Saxe* 267
137. Review — Oral . . . . . 270
138. Review — Written . . . . . 271

SUMMARY OF RULES FOR THE USE OF CAPITAL LETTERS AND PUNCTUATION MARKS . . . . . 273

NOTES TO THE TEACHER . . . . . i

INDEX . . . . . xxvii

# PRIMARY BOOK

## *PART TWO*

"THERE AT A TURN IN THE PATH, NOT TEN YARDS AHEAD, STOOD A HUGE BEAR"

# PRIMARY BOOK

## PART TWO*

### 68. Study of a Picture [84]

Did you ever see a bear? Did he look like the one in the picture? If you were going along this mountain path and the big bear should suddenly come around the turn just a few yards ahead, what could you do? Bears can go easily and quickly over these rough mountain paths. If you turned and ran, he surely would follow. What could you do?

**Oral Exercise.** Suppose that you really were there and met the bear. Tell your classmates what you did. Tell them how you escaped. They will want to know exactly what happened and how it is that you are here to tell the story.

As you plan your story, perhaps the following questions will help you:

1. Where were you going when you met the bear on this lonely mountain path?

* NOTE TO TEACHER. Immediately preceding the Index are several pages devoted to the Notes to the Teacher. Cross references to these Notes are given in the text, as on the present page.

2. Did you try to get away by climbing the steep slope on your left?

3. Did you jump into the swift stream on your right?

4. Were you so badly frightened that you could only stand and stare at him?

5. Where was your father? Had you run ahead, and was he behind you with a gun?

**Group Exercise.**[16] After you have told your story, the class will tell you whether you spoke loud enough. In the following section several exercises are given for strengthening the voice. Perhaps it would be a good plan to put off further story-telling until after the entire class has practiced these exercises.

### 69. Vocal Drill

**Exercise.** 1. Stand erect, hands at sides. Inhale slowly through eight slow counts, raising the arms until they are vertical. Hold the breath through four counts. Exhale explosively. Repeat several times.

2. Stand erect, hands on hips. Inhale quickly. Hold through four counts. Exhale slowly through eight counts, making a steady soft buzzing sound. Make the sound as even as possible. Repeat several times.

3. Sound *oo* softly, no higher than the usual speaking tones. Go up one full tone and back. Go down one full tone and back. Combine the two. Continue the latter exercise as long as the breath lasts. Be sure to begin with a full breath. Repeat several times; then practice in the same way with *oh*, *ah*, *ay*, and *ee*.

## 70. Story-Telling

### A TRUE STORY ABOUT MEETING A BEAR

One night I found out that a bear can be called, if one only knows how. It was in Canada, where I was camping on a wild forest river. At midnight I was at a little opening in the woods, watching some hares at play in the bright moonlight. Suddenly a strange cry sounded far back on the mountain. I listened. I imitated the cry, but there was no answer. A little later, however, when I tried the strange call again, it was answered at once, and close at hand. The creature was coming.

I stole out into the middle of the opening, and sat very still on a fallen log. Ten minutes passed in silence. Suddenly a twig snapped behind me. I turned. There was a bear, just coming into the opening. I shall not soon forget how he looked, standing there big and black in the moonlight; nor the growl, deep down in his throat, that grew deeper as he watched me. We looked straight into each other's eyes a short, doubtful moment. Then he drew silently back into the dense shadow, and disappeared. — WILLIAM J. LONG, "Ways of Wood Folk" (Adapted)

**Oral Exercise.** Tell this story about calling a bear.[85] Tell it as if you were Mr. Long and had seen the bear in the Canadian woods. Or, if you wish, tell it as if you were the bear which heard Mr. Long's call. But first read it again and note what you wish to remember as you speak.

**Group Exercise.**[16] As you tell the story, the class will watch specially for two things: first, to see whether you speak loud enough, and, second, to see whether you use too many *and's*.

### 71. The "*and*" Habit

Sometimes pupils use too many *and's* or *so's* or *then's* as they tell stories. This is an unpleasant fault. One way of overcoming it is to use short sentences, and to drop the voice and make a clear-cut pause after each.

**Oral Exercise.** 1. Read the following true story not as it is printed but in as many short sentences as you can. Drop the voice and pause briefly after each sentence. You might begin thus:

I once met a bear• He was my first one• He was feeding peaceably• He was stuffing himself with blueberries• The fruit was ripe• It dotted the burned hillside with blue•

MY FIRST BEAR

The first bear I ever met was feeding peaceably on blueberries. He was just stuffing himself with the ripe fruit that dotted with blue the burned hillside, when I came round the turn of a deer path. There he was, the big, fierce beast — and my only weapon a trout-rod!

We saw each other at the same instant. I can hardly tell how startled we were. I felt scared; and in a moment it flashed upon me that he looked so, too. This gave me courage. It led me to act at once. I jumped forward, waving my arms, and threw my hat at him.

"Boo!" said I.

"Hoof, woof!" said the bear. And away he went up the hill in a desperate scramble, with loose stones rattling, and the bottoms of his feet showing constantly through the dirt and chips flung out behind him. — WILLIAM J. LONG, "Ways of Wood Folk" (Adapted)

2. In the same way read the bear story of the preceding section. Read along smoothly and briskly, but make distinct pauses after all sentences. Let no *and's*, *so's*, or *then's* creep in between sentences.

3. Now, with the class listening sharply, try to tell one of these bear stories without using a single *and* or *so* or *then*. Can you do it? Perhaps you will tell the story on the preceding page as if you were the bear.

## 72. Sentence Study

When I look at the picture which faces page 149, I have a thought about the bear. I want you to know that thought. So I say:

The bear lives in the woods.

These words make a sentence. They tell you my thought about the bear.

Perhaps you have a thought about the bear. You wish me to know what it is. You will use a sentence in telling it to me. Perhaps you will say:

The bear is large and strong.

This group of words tells your thought. It is a sentence.

Other sentences that express still other thoughts about the bear are:

The bear has thick, black fur.
The bear is a clumsy animal.
The bear looked at me in great surprise.

Each of these sentences is a group of words expressing a complete thought.

Some groups of words do not tell or express thoughts. Such groups are not sentences. Notice the difference between the two groups of words that make each of the following pairs. The second group in each pair is a sentence; the first is not.

1. The bear.
   The bear was big.

2. Waving my arms.
   I was waving my arms.

3. A wild forest river.
   My camp was on a wild forest river.

**Oral Exercise.** 1. Which of the following groups of words are sentences?

1. Can be called.
2. A bear can be called.
3. Big and black.
4. I stood near the big and black beast.
5. To from is was can big a bear.
6. The big and black bear.
7. The big and black bear saw me.
8. Going down town one day.
9. I was going down town one day.
10. The first in the race.
11. The first in the race was Tom.
12. In great surprise.

13. The narrow path beside the roaring stream.
14. Ten yards ahead on the narrow path.
15. A true story about meeting a bear.

2. Look at the mountain stream in the picture. As you look you are thinking something about this stream. Express your thought about it in a sentence. Perhaps you have another thought about it. Express that in a sentence. Make a sentence about the narrow path on which the bear is standing. Make a sentence about one of the trees in the picture.

3. Each of the following sentences expresses a complete thought about a hunter:

The hunter met the bear in the mountains.
Is the hunter a brave man?
Has the hunter his rifle under his arm?
The hunter looked at the swift stream.

Which of these four sentences begin with capital letters? Which ones end with periods? Why does the second sentence end with a question mark? Which of the four sentences ask something? With what kind of mark do they end? Which of the four sentences, instead of asking something, tell something? What kind of mark is at the end of each of these?

**Written Exercise.** Copy the four sentences about the hunter, taking care to begin each with a capital letter and to end each with the right kind of mark. In order to write our thoughts well we shall need to remember these little important points in sentence writing.

**Group Exercise.** Make sentences about being in the woods, about seeing birds and other animals there; or about a city park and the animals in cages. Your teacher will write each of your sentences on the board, but you must tell with what kind of letter to begin it and with what kind of mark to end it. Let some of the sentences ask questions.[86]

**Written Exercise.** 1. Write two sentences that tell something about a horse or a cow or a dog or a cat that you know.

2. Write two sentences that ask something about some animal in which you are interested.

3. Write two sentences that tell something about elephants.

4. Write two sentences that ask something about elephants.

5. Write a sentence that tells something about Christmas.

6. Write a sentence that asks something about your schoolhouse.

7. Write a sentence that asks something about a tree. Then change it to a sentence that tells something about a tree.

8. Write a sentence asking something about a friend.

**A sentence is a group of words expressing a complete thought.**

**Every sentence should begin with a capital letter.**

**A sentence that tells something should end with a period.**

**A sentence that asks something should end with a question mark.**[87]

### 73. Words Sometimes Mispronounced [88]

**Oral Exercise.** 1. Pronounce each of the words in the following list as your teacher pronounces it to you. Then read the whole list rapidly, speaking each word distinctly and correctly.

| | | |
|---|---|---|
| quiet | column | grocer |
| quite | yes | grocery |
| quit | yesterday | kettle |
| height | no | cattle |
| get | just | root |

2. Use in sentences each of the words in the preceding list. Let your sentences be not too short, and let some of them be questions.

### 74. Letter Writing

A boy named Tom, who was in the fourth grade of school, wrote a friend the following letter:

525 Lake Avenue
Ithaca, New York
October 10, 1920

Dear Fred:

What do you think of this? We are studying letter writing in school. As if I did not know how to write a letter. I learned all about that a year ago. But I suppose I shall have to do what the teacher says.

Your old friend,
Tom

A short time afterwards Tom received Fred's reply:

63 Livingston Street
Cleveland, Ohio
October 15, 1920

Dear old Pal:

You seem to think you know all about letter writing. My father says that he wishes he did. He told me that very few people could write a correct and interesting letter. He wants me to learn to write letters that people will enjoy reading. I am planning to study it. Perhaps you had better do so, too.

Your old pal,
Fred Gregory

Should you like to have a post office in the schoolroom? One pupil might be the postmaster; others could be clerks and letter carriers. You and your classmates could send each other letters through this post office and receive answers.

In order to carry out this interesting plan it will be best to begin by learning how a letter should be written.[89] Do not, like Tom, think that you know all about letter writing. You are pretty sure to learn something new in the very next exercise.

**Exercise.** 1. Refer to the letters of Tom and Fred. Where did Tom live when he wrote to Fred, and when did he write? In what city did Fred live? On what street? What does the date mean in Fred's reply to Tom?

The part of a letter that tells where and when the letter was written is called the **heading.**

The letters of Tom and Fred show how the heading should be written. Copy both headings and compare your copies with the book.

2. In Tom's letter the words "Dear Fred" form what is called the **greeting.**[90] He might have had a different greeting, such as the following: "Dear Cousin," "My dear Cousin," "Dear Chum," "My dear Chum," or "My dear Pal."

What greeting should you use if you were writing a letter to your uncle? To your grandfather? To an old friend?

Look at the letters of Tom and Fred to see where the greeting of a letter belongs, what words in it should begin with capitals, and what punctuation mark should follow it. That little mark (:) is called a colon.

3. Tom's letter ends with the words "Your old friend." These polite words, together with the name of the writer, form the **ending** of the letter. Often such polite words as "Yours sincerely," "Yours affectionately," "Very truly yours," "Yours respectfully," are used before the name of the writer.

Notice that not all the words in the endings of Tom's and Fred's letters begin with capitals. Which words do, and which do not? Copy those two endings, arranging the words exactly as they are in the book.

4. The part of a letter that begins right after the greeting and extends to the ending is called the **body** of the

letter. It is the main part of the letter. In it the writer speaks to the person named or referred to in the greeting.

**Written Exercise.** 1. Write the proper heading, greeting, and ending for a letter from you to your grandfather. Place each part of the letter in its correct position on a sheet of paper. Leave space enough between the greeting and the ending for the body of the letter.

2. In the same way place on a sheet of paper the heading, greeting, and ending for a letter from you to a classmate. Leave space for the body of the letter.

### 75. More Letter Writing

**Written Exercise.** In order that you may learn to write letters correctly, copy Tom's letter as it stands on page 157. Can you do so without making any mistakes? Try it.

**Correction Exercise.** With a classmate compare your letter and his with the book. Together correct any mistakes you find in these copies.

**Written Exercise.** Copy Fred's letter on page 158. Try to do the following things correctly:

1. Arrange the parts of the heading in steplike order.
2. Place a colon after the greeting.
3. Arrange the parts of the ending in steplike order.
4. Begin every sentence with a capital letter.
5. Place a period at the end of every sentence.

**Correction Exercise.** Compare your finished copy with the letter in the book. Ask a classmate to help you find mistakes.[91]

## 76. Story-Telling

### PLAYING SOLDIERS

I will tell you a true story of what happened in a country town in the south of Europe. The master of a tame dancing bear was sitting in the side room of an inn, eating his supper; while the bear, poor harmless beast, was tied up behind the woodstack in the yard.

In the room upstairs three little children were playing about. Tramp, tramp! was suddenly heard on the stairs; who could it be! The door flew open, and in came — the bear, the huge, shaggy beast with its clanking chain! Tired of standing so long in the yard alone, Bruin had at length found his way to the staircase. At first the little children were in a terrible fright at this unexpected visit, and each ran into a corner to hide himself. But the bear found them all out, put his muzzle, snuffling, in their faces, but did not harm them in the least.

"He must be a dog," thought the children, "a great big dog," and they began to stroke him familiarly. The bear stretched himself out at his full length upon the floor, and the youngest boy rolled over him, and nestled his curly head in the shaggy black fur of the beast. Then the eldest boy went and brought his drum, and thumped away on it with might and main; whereupon the bear stood erect upon his hind legs and began to dance. What glorious fun! Each boy shouldered his musket; the bear must of course have one, too, and he held it tightly and firmly, like any soldier. There's a comrade for you, my lads! and away they marched — one, two, — one, two!

The door suddenly opened and the children's mother entered. You should have seen her — speechless with terror, her cheeks white as a sheet, and her eyes fixed with horror. But the youngest boy nodded with a look of intense delight, and cried, "Mamma, we are only playing soldiers!" At that moment the master of the bear appeared. — HANS CHRISTIAN ANDERSEN, "A Picture Book without Pictures" (Adapted)

**Oral Exercise.** 1. As you read this story, see whether it falls into the following four parts, and decide where each part begins:

(*a*) The bear alone behind the woodstack

(*b*) The bear entering the room and the frightened children hiding

(*c*) The children playing with the bear

(*d*) The frightened mother

2. It would be fun to have a team of four boys tell the story as the bear might have told it. Each boy in the team would tell one of the four parts of the story. The outline above tells what each of the four parts of the story is about.

In the same way a team of four girls might tell the story as if the mother of the children were speaking.

Before this team story-telling begins, it will be best to do the things called for in the following two exercises. These exercises will give you and your classmates practice in avoiding *and's*, *so's*, and *then's*, as you speak, and will help you to choose the best words for telling the story.

3. Read the story from the book but not exactly as it is printed. Instead, cut each long sentence into several short ones. Make as many sensible short sentences as you can. Drop the voice and make a pause after each sentence.[92] You might begin as follows:

I will tell you a story• It is a true story• It happened in a country town• This town is in the south of Europe• In the side room of an inn sat a man• He was eating his supper• He was the master of a tame dancing bear• The bear was a poor harmless beast• It was tied behind the woodstack• The woodstack was in the yard•

4. Find the following words in the story. For each give another word that has the same or nearly the same meaning.

| | | |
|---|---|---|
| happened | terrible | erect |
| inn | unexpected | glorious |
| harmless | snuffling | entered |
| beast | harm | speechless |
| flew open | familiarly | terror |
| huge | nestled | intense |
| shaggy | thumped | delight |
| clanking | might and main | appeared |

### 77. Paragraph Study

**Oral Exercise.** Refer to the story about the dancing bear. Do you see that there are four separate groups of sentences in that story? Where does each group begin? Where does each group of sentences end? Point to the group that belongs with the second part of the outline on page 162; with the third part of that outline; with the fourth. Do you understand the following two statements?

**A paragraph is a group of sentences that belong together because they are about one idea or subject.**[93]

**The first line of a paragraph should begin a little to the right of the rest of the writing or printing.**

**Oral Exercise.** 1. If you were asked to give a short talk on this subject, "The Policeman and the Fireman," your talk would probably have how many paragraphs? What would the first paragraph tell about? What would be the subject or main idea of the second paragraph?

2. In the same way think of each of the following topics for a talk, and tell how many paragraphs you would probably have. What main idea would each paragraph be about?

1. Summer Fun and Winter Fun
2. Dogs and Cats as Pets
3. April Fool's Day and Halloween
4. Living in the Country or Living in the City — Which Do I Prefer?
5. School Days and Vacation Days
6. Some of My Favorite Games
7. The Seasons

3. From the list above select a subject about which you think you could tell the class some interesting things. Give this talk. When you have done so, your classmates will try to tell how many paragraphs there were and what each was about.[94]

## 78. Letter Writing

Some time ago you and your classmates decided to have a class post office. It is nearly time[95] now for the teacher to choose some one to be the postmaster. Two questions need to be answered: (1) Shall it be a boy or a girl? and (2) Who are the best two or three pupils for the place?

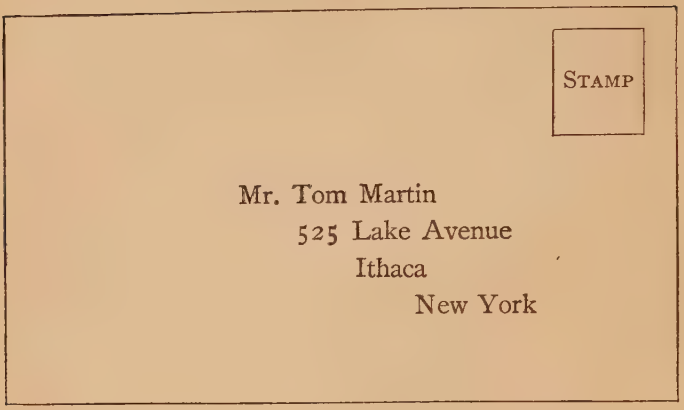
**Written Exercise.** Write a short letter to the teacher, giving your answers to these two questions and the reasons for your answers. In planning the letter decide how many paragraphs you will have and what each paragraph shall be about.

Your letter may help the teacher to select the best pupil for the position of postmaster.

**Correction Exercise.** Before you hand your letter to the teacher read it over to see whether it is correct. The following questions will perhaps help you to find mistakes:[96]

1. Is the heading written like the heading of the letter on page 158?
2. Have you placed a colon (:) after the greeting?
3. Have you started the first line of each of your paragraphs a little to the right of the other lines in the body of the letter?

### 79. Addressing Envelopes [97]




**Written Exercise.** Cut out oblongs of paper the size of an ordinary envelope and write on them the following addresses as neatly as you can, copying the model above:

1. Mr. John T. Lane, 5 Park St., Albany, New York.
2. Master John T. Lane, 5 Park Street, Albany, N. Y.
3. Dr. J. H. Brown, 8 Catalpa St., Battle Creek, Michigan.
4. Mrs. N. S. Fenn, 15 Kane Avenue, Atlanta, Georgia.
5. Mr. E. D. Black, 11 Wood Street, Buffalo, New York.
6. Professor Edward Jones, 17 West St., Miami, Florida.
7. The Reverend Henry Claflin, 2 Elm St., Cleveland, O.
8. Miss Ada L. Smith, 1616 Beacon Street, Boston, Mass.

**Correction Exercise.** Together with a classmate examine your papers and his and correct mistakes.

**Written Exercise.** Make up five addresses and write them as you did the preceding ones. Perhaps you will not make any mistakes in writing these.

### 80. Abbreviations

**Written Exercise.** Copy the lists below, side by side as they are printed, paying careful attention to the capital letters and the abbreviations. Notice that every abbreviation and initial is followed by a period.

| | |
|---|---|
| Mr. John Poe, Senior | Mr. John Poe, Sr. |
| Mr. John Poe, Junior | Mr. John Poe, Jr. |
| Mr. Louis Brown, Secretary | Mr. L. Brown, Sec. |
| Mr. Benjamin Lee, Treasurer | Mr. Benjamin Lee, Treas. |
| Mrs. Louis N. Jones | Mrs. L. N. Jones |
| 65 Ann Street | 65 Ann St. |
| 14 Butler Avenue | 14 Butler Ave. |
| John Smith and Company | John Smith & Co. |
| Number 1687 | No. 1687 |
| Pennsylvania Railroad | Pennsylvania R. R. |
| Buffalo, New York | Buffalo, N. Y. |

**Dictation Exercise.** Of the preceding two lists write from dictation the one on the left. Then write after it the list containing the abbreviations.

**Correction Exercise.** Compare your two lists with those above and correct your errors, if there are any.

### 81. Correct Usage[98] — *It is I, It is He,* etc.

**Oral Exercise.** 1. Repeat the following sentences containing correct forms until you can say these more easily and naturally than the incorrect forms that you sometimes hear:

1. Who is it? It is I. Is it you? Yes, it 's I.
2. It is truly I. It is not he, and it is not she.
3. Is that he hiding there? No, it is she. It 's not he.
4. Was it you who sent me the letter? Yes, it was I.
5. Was it she who told you to write? Yes, it was she.
6. She told me to write. It was she who told me.
7. Both he and she told me to write. It was I who wrote.

2. Ask a classmate a question that calls for such an answer as "Yes, it was I," "No, it was not I," "Yes, it was he [or she, or we, or they]," or "No, it was not he [or she, or we, or they]." The preceding questions will help you. If your classmate answers correctly, he may question another pupil; and so on, until every one in the class has both asked and answered several questions of the kind described.

### 82. Story-Telling

#### THE TWO GOATS

Two goats started at the same moment, from opposite ends, to cross a rude bridge that was wide enough for only one to cross at a time.

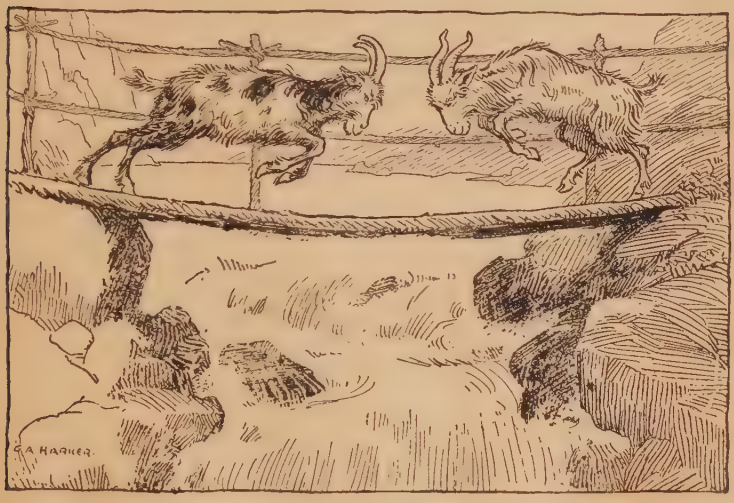
Meeting at the middle of the bridge, neither would give way to the other. They locked horns, and fought for the right of way, until both fell into the foaming stream below and were drowned. — Æsop

**Oral Dramatization.** 1. When the two goats meet at the middle of the bridge, what can you imagine the first goat saying? What might the second goat reply?

2. Let two boys take the parts of the two goats. Let them play at meeting at the middle of the bridge,

disputing for the right of way. Let each boy give the best reason he can think of why the other should yield. Let the class decide by vote which boy gave the better reason.

3. Let two girls play the story. Which girl gives the better reason? Can any one in the class offer a reason




that the players have not thought of? Have the girls played the story better than the boys?

**Oral Exercise.** Tell the fable of the two goats.[99] Tell it as if you had been in a tree near by and had seen all that happened. Since your classmates already know what happened, they will be interested only in your way of telling it. Therefore speak your words distinctly, drop your voice and make a short stop at the end of every sentence, and try to use not a single *and*, *so*, or *then*.[100]

**Written Exercise.** Write a fable like the one of the two goats.[101] Until you read it to your classmates let no one but the teacher know what your story is. You could write about two automobiles meeting on a narrow road on each side of which there is a deep ditch; or about two brothers who planned to write letters to a favorite uncle, neither of whom would permit the other to use the ink first. Perhaps you will think of something very interesting for your fable.

**Correction Exercise.** Together with a neighbor look your written fable and his through and answer the following questions about each:

1. Does each sentence begin with a capital letter?
2. Does each sentence end with the proper punctuation mark; that is, either a period or a question mark?
3. Is every word correctly spelled?

### 83. Study of a Picture

**Oral Exercise.** 1. In the picture on the opposite page what especially interests you? Did you ever see a bird cage in a blacksmith shop? Perhaps the smith's daughter put it there. Some thoughtful person laid a branch of green leaves over it. Perhaps the smith is fond of birds and, with his boys, goes into the woods Sunday afternoons after church. He or they may have found this bird in the woods. Or can you or one of your classmates think of some other reason for its being in this blacksmith shop?

2. Imagine that you are this bird. Tell how you came to be in the shop. Tell what you see day after day — the

After the painting by Landseer

SHOEING THE HORSE

different animals and men and boys. Perhaps your eyes are keener than those of your classmates, and your account will tell of things seen that have wholly escaped them. Do not forget the flaming forge. Do not forget the sounding anvil.

If there is a blacksmith shop (sometimes called a smithy) near the school or your home, visit it while you are planning what to say.

The class may tell what it likes best in each story.[102]

**Written Exercise.** Go to the board and write a short paragraph about a blacksmith or a blacksmith shop or about shoeing horses. In three or four sentences you might tell what a horse or a donkey thinks about the blacksmith or the iron shoes.

One boy wrote the following paragraph:

> It is too bad we horses have to wear these heavy iron shoes. Should you like to have your shoes nailed on your feet? I wish I were a dog. Then I should wear no shoes at all.

**Group Exercise.**[16] The class will read the paragraph on the board. If there are any mistakes in it, these will be pointed out. The following questions will help in the search for mistakes:

1. Is the paragraph correctly begun?
2. Does every sentence in it begin with a capital letter?
3. Does the right mark follow every sentence?
4. How can the paragraph be made more interesting?

## 84. Study of a Poem [103]

### THE VILLAGE BLACKSMITH

Under a spreading chestnut-tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, — rejoicing, — sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

HENRY W. LONGFELLOW

**Oral Exercise.** 1. The first two stanzas tell you how the smith looks. Can you see his hands, and arms, and face, and hair? Explain what a smith has to do. Why do smiths have brawny and sinewy arms?

2. Find the following words in the poem. For each give another word having the same or nearly the same meaning.

| | | |
|---|---|---|
| mighty | sledge | sorrowing |
| sinewy | measured | attempted |
| brawny | flaming | repose |
| strong | roar | fortunes |
| bands | rejoice | wrought |
| brow | toiling | shaped |

3. Find out and explain to your classmates (1) what *bellows* are; (2) how a *sledge* differs from a hammer; (3) what a *forge* is; and (4) what an *anvil* is. If you know where there is a blacksmith shop, visit it. Ask the blacksmith to show you the bellows, the sledge, the forge, and the anvil.

4. Read a stanza of the poem not as it is printed but in short sentences, with a clear-cut stop at the end of each. Besides, try to use words of your own in place of those in the poem that are listed above. Thus, the last stanza of the poem might be read as follows:

I thank you, my worthy friend. You have taught me a lesson. You have taught me how it is with life. As you work with iron at the forge, so we must work. We must hammer into shape our thoughts and deeds.

**Memory Work.** Copy carefully the two stanzas that you like best. Observe, as you copy, that every line of poetry begins with a capital letter. Learn to recite well the two stanzas which you copied. The whole poem may be memorized by those who wish to know it all.[14]

### 85. Letter Writing

The teacher has read the letter of advice you wrote a week or more ago. In that letter you answered two questions. The first was, Shall the position of postmaster be given to a boy or to a girl? The second question was, Who are the best two or three pupils for the place? Now the teacher will name two boys and two girls. Of these four one is to be chosen by the class to be the postmaster.[104]

Before the vote is taken you may write a letter to a classmate.

**Written Exercise.** 1. Make up your mind whom of the four pupils you would most like to have for postmaster. Write to a classmate and ask him to vote for your choice. Give a good reason or two why this pupil should have the place.

2. Make an envelope[105] and address it to your classmate.

**Correction Exercise.** Before passing your letter to the classmate to whom it is addressed, read it over with the help of a neighbor and correct it. In the same way make sure that the address on the envelope contains no mistakes.

### 86. Beginning a Talk

A pupil was asked to give a talk on "An Exciting Dream I Once Had." He began it as follows:

> Sometimes I have dreams, and some of them are exciting, and I want to tell you about one.

His classmates were not particularly pleased with this sentence. They did not like the two *and's* in it. They said it was a weak sentence and suggested the following ways of beginning the talk. They thought these were better opening sentences:

1. I should like to tell the class of a dream I once had that was so exciting I shall never forget it.
2. Perhaps you think you have had exciting dreams; but wait until I tell you one I once had.
3. I once had a dream that excited me so much that I am hardly over it yet.

Another pupil gave a talk on "How to Avoid Accidents on the Street." This was his opening sentence:

There are many accidents happening all the time, and we must be careful.

His classmates said that this opening sentence was weak. They thought the following were stronger:

1. There are two things you must do to avoid accidents on the street: first, keep your eyes open, and, second, keep your ears open.
2. If you want to avoid accidents on the street, do your dreaming at home and have your accidents there.
3. I have made up several rules of my own for avoiding accidents on the street, which I will explain to the class.

It is important to begin a talk with a sentence that will catch the ear of your listeners. You cannot do this without making up several opening sentences and then choosing the best.

**Oral Exercise.** 1. Which of the opening sentences on the preceding page do you like best?

2. Choose one of the subjects in the following list for a short talk. Think of what you can say about it that will interest the class. Then invent several ways in which you might begin. Write these on a piece of paper, choose the best, and begin your talk with it.

1. How to Catch a Butterfly
2. How to Avoid Accidents at Home
3. How to Fool a Person on April Fool's Day
4. How to Spend a Rainy Afternoon
5. An Exciting Dream I Once Had
6. Halloween Tricks

**Group Exercise.** When you have finished, copy your opening sentences on the board. Your classmates will tell you whether you chose the best one and how this one could be improved.

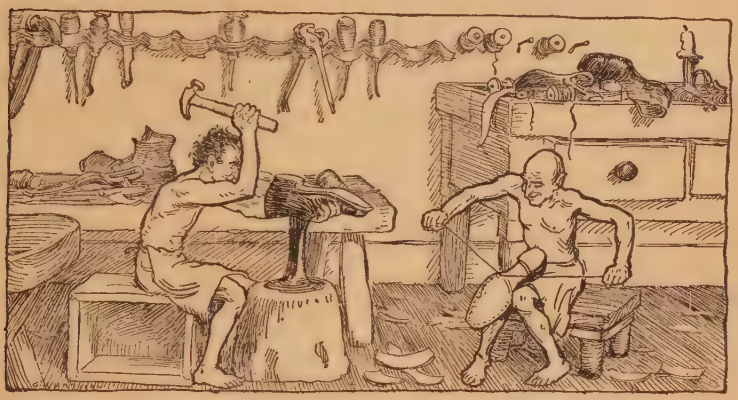
### 87. Story-Telling

THE ELVES AND THE SHOEMAKER

There was once a shoemaker who was so poor that he had leather enough for only one pair of shoes. One evening he cut out the shoes which he intended to make the next morning, said his prayers, and fell asleep.

In the morning he was preparing to sit down to work, when he looked, and there stood the shoes all finished on his table. He was so astonished that he did not know what to say. The shoes were most neatly made, and not a stitch was out of place.

Very soon a customer came in and bought them. With this money the shoemaker was able to purchase leather for two pairs of shoes. He cut them out in the evening, and next day was



about to go to work with fresh courage; but there was no need for him to work, for the two pairs of shoes stood beautifully finished on his table. Presently customers came in, who paid him so well that he was able to buy leather for four pairs of shoes. The following morning he found the four pairs finished, and so it went on; what he busily cut out during the day was always finished during the night. Soon he had more than enough money for all his simple wants.

One evening, not long before Christmas, the shoemaker said to his wife, "What do you think of staying up to-night to see who it is that lends us this helping hand?"

"Let us do it," said she.

They lighted a candle and hid themselves in a corner of the room behind some clothes. At midnight came two little naked men, who sat down at the shoemaker's table, took up the work which was cut out, and set to work so nimbly, stitching, sewing, and hammering with their little fingers, that the shoemaker could

not take his eyes off them. They did not stop until everything was finished and the shoes stood ready on the table; then they ran quickly away.

The next day the wife said to her husband: "The little men have made us rich, and we must show them how grateful we are. They must be almost frozen, running about with nothing on. I'll tell you what we'll do: I will make them little shirts, and coats, and vests, and trousers, and knit them stockings, and you shall make each of them a little pair of shoes."

The shoemaker was pleased with this plan, and on Christmas Eve, when everything was ready, they laid the presents on the table instead of the usual work, and then hid themselves.

At midnight the little men came bounding in, and were about to set to work; but there was no leather to be seen, only these

charming little clothes. At first they were astonished, and then perfectly delighted. With the greatest speed they put them on, dancing and skipping about, and leaping over chairs and benches. At last they danced out at the door.

From this time on they came no more; but the grateful shoemaker and his wife prospered as long as they lived. — JACOB and WILHELM GRIMM (Adapted)

**Oral Exercise.** 1. Find the following words in the story. Give another word or two that have the same or nearly the same meaning as each of these:

| | | |
|---|---|---|
| poor | courage | ready |
| intended | beautifully | grateful |
| preparing | presently | pleased |
| finished | busily | usual |
| astonished | wants | bounding |
| purchase | nimbly | prospered |

2. Read the story aloud not exactly as it is printed but in short sentences. Make as many sensible short sentences of each paragraph as you can. Use no *and's*, *so's*, or *then's* between sentences. Drop the voice and make a distinct pause at the end of each of your sentences. You might begin the story as follows:

There was once a shoemaker• He was poor• He had leather enough for only one pair of shoes• One evening he cut out this pair of shoes• He intended to make them the next morning• He said his prayers• He fell asleep•

3. Read the story aloud again. Cut it into short sentences as you did before. In addition, however, use

words of your own in place of those words in the story that are in the list above.

**Group Exercise.** 1. As you and your classmates talk the following questions over, the teacher will write the answers briefly on the board in one-two-three order. You will then have an outline of the story.

1. What happens first in the story?
2. What happens next?
3. What happens after that?
4. What are the remaining events in the story in the order of their happening?

2. Using the outline on the board, begin to tell the story of the elves and the shoemaker. Tell it as if you were the shoemaker. When you are half through, one of your classmates, who will pretend that she is the shoemaker's wife, will interrupt you and finish the story.

3. With a classmate tell the story as if you and he were the two elves. Each elf may tell half of the story. It would be fun to make believe that the whole class and the teacher are elves. You two who are telling the story have just returned to the land of the elves. You have just had your adventure with the shoemaker and his wife. Show the other elves the clothes you received from those grateful human beings.

4. In order to entertain the class, can you make up a short story about elves' helping somebody? They might, for example, take a sick child to fairyland in order to make him well again. What does he do and see there?

### 88. Correct Usage — *Two, Too, To*[106]

The sentences which follow show the differences in meaning of the words *two*, *too*, and *to*:

1. *Two* houses stood on that lot.
2. One was *too* large and one *too* small for us.
3. So we had *to* go *to* another street.
4. Did you have *to* go, *too*?

**Oral Exercise.** What does the word *two* in the first sentence mean? Use it in another sentence to show that you understand its meaning. Observe the word *too* in the second sentence. Use *too* in another sentence to show that you know what it means. In the third sentence there is another word which sounds exactly like *two* and *too* but has a different meaning. Use *to* in a sentence of your own to show that you understand its meaning.

**Written Exercise.** Copy the following sentences, taking care to use correctly the three words *two*, *too*, *to*:

1. Don't give too much for your whistle.
2. A word to the wise is enough.
3. The boys went to the game and the girls went, too.
4. It was too bad that we lost. That makes two defeats.
5. Two wrongs do not make one right.
6. Better be three hours too soon than two minutes too late.

**Dictation Exercise.** Write the above sentences from dictation.

**Correction Exercise.** Compare your work with the sentences as they are printed above. Rewrite any sentences that contain mistakes.

**Written Exercise.** Copy the following sentences and fill each blank with the right word, *two*, *too*, or *to*:

1. —— and —— are four.
2. It is —— hot —— go walking now.
3. We ——, Frank and I, went —— town —— see the soldiers.
4. My —— brothers and my sister were there, ——.
5. The crowd was —— large. It was —— or three crowds in one.
6. John had —— dollars. I had some money, ——.
7. He sent a present —— each of his —— sisters.

### 89. Contractions — the Apostrophe

| | |
|---|---|
| 1. John is not going. | 2. John isn't going. |
| 3. Mary has not seen me. | 4. Mary hasn't seen me. |
| 5. Do not go into the water. | 6. Don't go into the water. |
| 7. He does not know me. | 8. He doesn't know me. |

**Oral Exercise.** Is there any difference in meaning between the first and the second sentence? Is there any difference of any sort? What letter is omitted in *isn't* that you see in *is not*? What takes the place of that omitted letter? That mark is called an **apostrophe.**

Which is easier to say, the long form *is not* or the shortened (contracted) form *isn't*? The long form *has not* (in the third sentence) or the contracted form *hasn't*? The long form *do not* or the contraction *don't*? The long form *does not* or the contraction *doesn't*?

**Contractions are shortened forms of words, like *isn't*, *hasn't*, *don't*, and *doesn't*.**

**The apostrophe (') is the mark that is put in place of the omitted letter or letters.**

**Oral Exercise.** What does each of the following contractions stand for? In each one what letter or letters may be put in place of the apostrophe?

| | | | |
|---|---|---|---|
| hasn't | isn't | don't | shouldn't |
| haven't | wasn't | doesn't | wouldn't |
| hadn't | aren't | weren't | couldn't |
| I'm | I've | I'll | we'll |

**Written Exercise.** Write two sentences for each contraction above, one sentence containing the contraction, the other the long form. Thus:

Mary *isn't* afraid of the dark.
Mary *is not* afraid of the dark.

**Oral Exercise.** 1. Read the following sentences aloud, using complete words instead of the contractions. Thus, instead of *don't* use *do not*; instead of *doesn't* use *does not*; instead of *isn't* use *is not*.

1. I don't know why my dog isn't here. Tom doesn't know.
2. I haven't seen him all day. Tom hasn't seen him.
3. He wasn't here this morning. He isn't here now.
4. I'm not going to look for him. I'm not worried.
5. You aren't worried. He isn't worried. Isn't she worried?
6. Aren't you going? Aren't they going? Aren't we going?
7. Isn't she there? No, she isn't there. They aren't there.
8. Doesn't he look like his brother? Don't you think so?

2. Read the preceding sentences aloud often, alone and with the rest of the class, until these correct forms seem easier to say than the incorrect ones that many

children often use. Read with spirit and pronounce the words distinctly.

**Written Exercise.** Rewrite each of the following sentences, using contractions instead of the words in italics:

1. Frank *does not* know that Charles *is not* here.
2. We *do not* understand why you *are not* well.
3. *Are* you *not* planning to go to the circus?
4. *Do* you *not* care to see the parade?
5. *Does* he *not* look like his father?
6. His father *does not* stoop and *is not* tall.
7. *I am* not speaking of what I *do not* know.
8. *Have* you *not* been on the ice this month?
9. *I have* been skating to-day, and *I will* skate to-morrow.
10. *Should* you *not* ask your father first?
11. I *could not* go if he said no.
12. *Would* he *not* be willing to have you go?
13. I *do not* know, but I think *he will* say yes.

### 90. Letter Writing

**Written Exercise.** Write a joking letter to a classmate. Sign it "Santa Claus." Remind the classmate that Christmas is coming. Ask him whether he has been good during the year. Ask him whether he is sorry that he has not been better. Tell him to send you a list of Christmas wishes. What address shall you give him?

Do you remember Tom, the boy who wrote to Fred earlier in this book? See his letter on page 157. This same Tom wrote Fred the joking letter on the following page. He signed it Santa Claus.

1 Christmas Avenue
Toytown, North Pole
November 30, 1920

Dear Fred:

So you are the boy who said the other day that you did not believe in Santa Claus! That is a fine way to treat me after the many Christmases I have visited you.

I fear you are not so good a boy as you used to be. I wish you were more like your friend Tom. There's a boy I am proud of.

Since he is your friend, I will give you another chance for his sake. I expect, however, to receive a letter from you at once, telling me that you are very sorry.

Sincerely yours,
Santa Claus

**Correction Exercise.** Before mailing your letter, look it over for mistakes. Get a classmate to help you, but not the classmate to whom your letter is addressed. You want it to be a surprise to him.

### 91. Study of a Poem

Did you ever see an old-time windmill like the one in the picture on page 189? The great, long arms had strips of canvas attached to them. These, like sails, caught the wind. Inside the mill were huge granite stones. These turned and turned and ground the wheat between them into flour. But first the wheat kernels, as they came from the field, had to be separated from the part that was used

for straw. This separating was called threshing. It was done by laying the wheat stalks on the barn floor and beating them with long rods called flails. Then the wheat kernels were put in bags and taken to the mill.

If such a windmill could speak, might it not boast of itself as a giant? Might it not boast of its jaws of granite and its strong arms that wrestle with the winds? As the miller pours the wheat kernels into the great jaws the mill proudly thinks of itself as being fed by the miller's own hands. It stands on a rock, towering high to catch every wind. It looks down over the farms and fields where the wheat and maize and rye are growing which it will some day grind into flour.

### THE WINDMILL

Behold! a giant am I!
Aloft here in my tower,
With my granite jaws I devour
The maize, and the wheat, and the rye,
And grind them into flour.

I look down over the farms;
In the fields of grain I see
The harvest that is to be,
And I fling to the air my arms,
For I know it is all for me.

I hear the sound of flails
Far off, from the threshing-floors
In barns, with their open doors,
And the wind, the wind in my sails,
Louder and louder roars.

I stand here in my place,
With my foot on the rock below,
And whichever way it may blow,
I meet it face to face
As a brave man meets his foe.

And while we wrestle and strive,
My master, the miller, stands
And feeds me with his hands;
For he knows who makes him thrive,
Who makes him lord of lands.

On Sundays I take my rest;
Church-going bells begin
Their low, melodious din;
I cross my arms on my breast,
And all is peace within.

HENRY W. LONGFELLOW

**Oral Exercise.** 1. Who is speaking in this poem? Read the first stanza; then close the book, pretend you are the giant speaking, and give the thought of the stanza in your own way.

2. In the same way tell what each of the other stanzas says.

**Memory Exercise.** Read the poem aloud several times until you can repeat it without the book. As you recite, think of the windmill overlooking the fields, of its granite jaws grinding, and make your hearers see all this.

**Oral Exercise.** 1. If you were alone on an island in the sea, as Robinson Crusoe was, and found wheat growing there, could you make bread of it without flails or threshing machine or flour mill to help you? Tell what you would do.

2. Tell what the Indians did.

### 92. Dramatization

**Oral Exercise.** Pretend that you are not a windmill but a giant locomotive. Stand before the class and tell how big and strong you are and what you can do. Tell who takes care of you and feeds you.

Before you begin to speak, have in mind what you will say first and next and after that. Besides, make up a bright opening sentence.

**Group Exercise.** The class will listen carefully as you tell what a wonderful giant you are. When you have finished the talk, they will criticize it with the following questions in mind:

1. Was the beginning sentence interesting or weak?
2. Were important facts omitted that would have made the talk more entertaining?
3. Were too many *and's* used?
4. Was the closing sentence weak or strong?

**Oral Exercise.** Pretend that you are one of the following giants, and tell what you can do:

1. An ocean steamer
2. A battleship
3. A giant dirigible or airplane
4. A huge motor truck
5. A tractor
6. A gang plow
7. A threshing machine

**Group Exercise.** 1. Now let two of these boastful giants meet [107] Let them enter into conversation and try to outboast each other. Each thinks he is the more important one and gives reasons to prove that he is.

2. Instead of talking together, let some of these giants write their boastings on the board, where all may read of their remarkable deeds.

3. The class will criticize the talks and the paragraphs on the board.

### 93. The Apostrophe and Possession

**Exercise.** 1. Read the following sentence very carefully; tell whether a letter has been omitted and, if so, what it is.

John's kite flies higher than all others.

2. The kite belongs to John, and so it is called *John's kite.* If it belonged to Fred, what should we call it? Write *Fred's kite.* What did you put after the name *Fred* to show that the kite belongs to him? If you want to show that the kite belongs to George, what shall you write?

We see that the apostrophe has another use besides marking the places where letters have been omitted. That other use is to help show to whom a thing belongs; that is, to help show possession.

**Written Exercise.** Add apostrophe and *s* (*'s*) to each of the following words to show possession, and use it in a sentence. Thus:

*Boy. Boy's.* The *boy's* knife was found.
*Thomas. Thomas's. Thomas's* pony ran up the hill.

| | | | |
|---|---|---|---|
| 1. man | 6. tiger | 11. teacher | 16. wolf |
| 2. dog | 7. postman | 12. principal | 17. calf |
| 3. girl | 8. men | 13. donkey | 18. oxen |
| 4. horse | 9. woman | 14. James | 19. child |
| 5. bird | 10. women | 15. Jess | 20. children |

**The apostrophe, followed by *s* (*'s*), is often used to show possession.**

**Exercise.** 1. Is there any difference in meaning between the two sentences in each of the following groups? What is the difference? How is that difference shown?

1. The boy's camp was in the mountains.
   The boys' camp was in the mountains.

2. The girl's room was large and sunny.
The girls' room was large and sunny.

3. The bird's notes sounded very sweet.
The birds' notes sounded very sweet.

4. The bear's growls frightened the children.
The bears' growls frightened the children.

2. When a word does not end in *s* (as, *boy*, *girl*, *bird*), what is added to it to show possession? Prove that your answer is correct by referring to the above sentences. But when a word already ends in *s* and means more than one person or thing (as, *boys*, *bears*), what is added to it to show possession? Prove the correctness of your answer.

**Words that end in *s* and mean more than one person or thing show possession by adding only the apostrophe; all other words show possession by adding the apostrophe and *s*.**

**Oral Exercise.** Read the following sentences, being particularly careful to note the signs of possession. Which of the words showing possession refer to one object? Which refer to more than one?

1. That insect's wings are badly torn.
2. This boy's father visited the boys' camp.
3. The young lions' roars disturbed the old lion's nap.
4. Thomas's father talked with James's father.
5. We were puzzled by the animals' fear of the water.
6. The children's game lasted all the afternoon.
7. The oxen's load was a very large one.
8. The girl's glove fitted all three girls' hands.
9. The man's coat hung in the men's room.
10. Ladies' hats for sale; also girls' dresses.

**Written Exercise.** 1. Copy these ten sentences, and together with a neighbor look for and correct mistakes in your copy and his.

2. Write the ten sentences from dictation, in order to show whether you can do so without making mistakes.

### 94. Correct Usage — *Lend, Blow, Freeze, Burst* [108]

The words in italics in the following sentences are sometimes used incorrectly. These sentences show their correct use:

1. Lend me your pencil.
2. I *lent* you my knife yesterday.
3. I *have* not *lent* anybody else anything.
4. How the wind blows to-day! How it *blew* yesterday! How it *has blown* for nearly a week!
5. If the water freezes, the pipes usually burst.
6. If the water *froze* yesterday, the pipes probably *burst* yesterday.
7. If the water *has frozen* and the pipes *have burst*, what shall we do?

**Oral Exercise.** 1. Read the preceding sentences aloud several times. This reading will accustom your lips and tongue and ears to the correct use of the words in italics.

2. Make sentences containing the words in italics above.

### 95. Story-Telling

#### THE GOLDEN TOUCH

Once upon a time there lived a very rich man whose name was Midas. He was fonder of gold than of anything else, except perhaps his little daughter, and his greatest pleasure was to count the bags of coin in his treasure room.

Midas was enjoying himself as usual in his treasure room one day, when he perceived a shadow fall over the heaps of gold; and, looking suddenly up, what should he behold but the figure of a stranger, standing in the bright and narrow sunbeam!

The stranger gazed about the room; and when his smile had glistened upon all the golden objects that were there, he turned again to Midas.

"You are a wealthy man, friend Midas!" he observed. "I doubt whether any other four walls on earth contain so much gold as you have piled up in this room."

"I have done well, — pretty well," answered Midas, in a discontented tone.

"What!" exclaimed the stranger. "Then you are not satisfied?"

Midas shook his head.

"And what would satisfy you? What is your wish?" asked the stranger.

Midas raised his head and looked the stranger in the face. "It is only this," he said. "I wish that everything I touch be changed to gold."

"The Golden Touch!" exclaimed the stranger. "But are you quite sure, friend Midas, that this will satisfy you?"

"How could it fail?" said Midas.

"And will you never regret the possession of it?"

"Why should I?" asked Midas. "I ask nothing else to render me perfectly happy."

"Be it as you wish, then," replied the stranger, waving his hand in token of farewell. "To-morrow, at sunrise, you will find yourself gifted with the Golden Touch." — NATHANIEL HAWTHORNE, "A Wonder-Book" (Adapted)

**Oral Dramatization.** 1. Together with a classmate read only the spoken words in the preceding story. You may

read what King Midas says, and the other pupil may read what the stranger says. Read as these talked.

2. With books closed, play this story. At first, as you know, Midas is alone in his treasure room, counting his gold. Then the stranger appears. Soon they are talking together. At last Midas expresses his wish and the stranger grants it.

3. Other pairs of pupils may now play the story, each team trying to show how it really happened.

**Oral Exercise.** Can you imagine what will happen when Midas has his wish and everything he touches is changed to gold? As he sits down to breakfast, whatever he touches and tries to eat is changed to gold. His favorite dog approaches and licks the hand of Midas — what happens? Then his little daughter comes tripping into the room — what happens? Finish the story of the wish of Midas. Do you think that he will finally regret his wish and call it foolish? Tell your classmates as interesting a story about Midas as you can invent. Perhaps when you have told it your teacher will read you the whole story as Hawthorne wrote it in the "Wonder-Book."

**Written Exercise.** Imagine that the same stranger pays you a visit and grants you one wish, whatever it may be. What is your wish? Make no mistake! When you are sure that you know what you really want most, write a short paragraph or two telling the class what it is and your reasons for wanting it. Let the class decide whose wish is the wisest.

### 96. Writing Quotations

The stranger asked, "Are you quite sure, friend Midas, that the Golden Touch will satisfy you?"

"It cannot fail," answered Midas.

"And you will never regret having it?" asked the stranger.

Midas replied firmly, "I ask nothing else to make me perfectly happy."

"Be it as you wish," said the stranger. "To-morrow you will find yourself gifted with the Golden Touch."

**Oral Exercise.** Read the first question that the stranger asked. Read the reply of Midas. What did the stranger ask next? What did Midas answer? What were the parting words of the stranger? Read only what each speaker said, not another word.

When we repeat the exact words of a person, we call those words a quotation. The marks (" ") that are placed before and after a quotation, as in the sentences at the top of this page, are called **quotation marks.**

**Oral Exercise.** 1. Read the first quotation in the sentences at the beginning of this section. Look at the first word of that quotation. With what kind of letter does it begin? Is this true of each of the other quotations?

2. Which of the quotations make statements? Which ask questions?

**Exercise.** 1. Copy with the greatest care the sentences at the beginning of this section. 2. Exchange papers with your neighbor and compare his work with the book. 3. Correct the errors he found in your paper.

4. Write the selection from dictation. 5. Compare your work with the book and correct any errors you may have made.

**A word or a group of words that is a quotation should be inclosed in quotation marks. It should begin with a capital letter. It is usually separated from the rest of the sentence by a comma or a question mark.**

**Group Exercise.** A pupil goes to the board. One of his classmates, let us say John, then tells or asks him something. The first pupil writes:

John said, "I shall play basket ball after school."

Another pupil goes to the board and writes what is told or asked him; as,

Mary asked me, "Who is your best friend?"

Still other pupils write on the board in turn. The girls try to discover and correct every mistake made by boys who write on the board, and the boys every mistake made by girls.

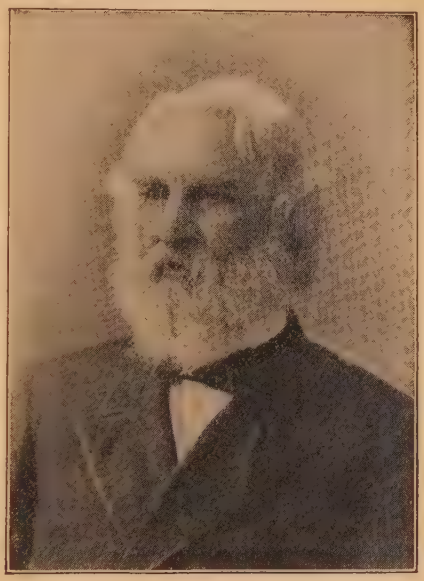
### 97. Telling the Story of a Man's Life

HENRY W. LONGFELLOW

On the rugged coast of Maine there is one particularly beautiful bay. Overlooking this bay and the charming islands in it is Portland, the city in which Longfellow was born February 27, 1807.

In the War of 1812 the United States war vessels used to take refuge in this bay; and the stirring sea fights of that time made a deep impression on the little boy. Later in this book you will

read about one of these. Back of Portland were great forests, where Indians still wandered. Longfellow's grandfather, who lived on a farm near the wilderness, had many wonderful tales to tell of the interesting red men. Thus Longfellow's boyhood was spent with much to keep his youthful mind busy and to fill it with pictures that he never forgot.



HENRY W. LONGFELLOW

When he became a man he traveled in many strange lands, but none of the wonders that he saw there could dim the memories of the old bay and the forests and the farm scenes of his childhood days.

At the age of twenty-eight Longfellow became a teacher in Cambridge, Massachusetts, where he settled down in an interesting old Revolutionary house. In this house he wrote most of his books and poems. On his way home from school he sometimes stopped to watch the smith at the flaming forge. His poem about this village blacksmith is a general favorite.

Longfellow had three children. Alice, a grave girl, was the eldest. Then came Allegra, a happy, laughing, young lady. The third had beautiful golden hair. Her name was Edith. One of these daughters is living now in the house that her father made famous.

When Longfellow grew to be an old man, his hair and beard became silvery white. His face showed the goodness and kindness of his heart; and Charles Kingsley, an English writer who visited Longfellow in Cambridge, said his face was the most beautiful he had ever seen.

**Oral Exercise.** Which part of the story of Longfellow's life interested you most? Do you know any facts about Longfellow that are not told here? Perhaps you can learn some from your teacher or parents or from a book. Tell them to your classmates.

**Written Exercise.** Write a short story of your own life to read to the class. It will be interesting to hear where each pupil was born, what he has seen and done, and what he thinks he will do when he is older. A little book might be made of these stories by you and your classmates.

### 98. Study of a Poem

Longfellow's children knew very well when his work time was over and he was ready for an evening romp. He and they used to call that happy time the children's hour. Then the children played that his study room was a castle. They pretended they were bandits. Their plan was to scale the walls of the castle. They found three doors that were left unguarded. Through these they rushed; they surrounded their father; they tried to capture him. But he captured them instead and put them into his dungeon. He said this dungeon, or jail, was in his heart. He said he would never let them escape from this strong prison.

## THE CHILDREN'S HOUR

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as the Children's Hour.

I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened,
And voices soft and sweet.

From my study I see in the lamplight,
Descending the broad hall stair,
Grave Alice, and laughing Allegra,
And Edith with golden hair.

A whisper, and then a silence:
Yet I know by their merry eyes
They are plotting and planning together
To take me by surprise.

A sudden rush from the stairway,
A sudden raid from the hall!
By three doors left unguarded
They enter my castle wall!

They climb up into my turret
O'er the arms and back of my chair;
If I try to escape, they surround me;
They seem to be everywhere.

They almost devour me with kisses,
  Their arms about me entwine,
Till I think of the Bishop of Bingen
  In his Mouse-Tower on the Rhine!

Do you think, O blue-eyed banditti,
  Because you have scaled the wall,
Such an old mustache as I am
  Is not a match for you all!

I have you fast in my fortress,
  And will not let you depart,
But put you down into the dungeon
  In the round-tower of my heart.

And there will I keep you forever,
  Yes, forever and a day,
Till the walls shall crumble to ruin,
  And molder in dust away!

HENRY W. LONGFELLOW

**Oral Exercise.** 1. What is the meaning of the words "Comes a pause in the day's occupations," in the first stanza? When does this pause come? Have the lamps been lighted yet?

2. As the poet sits in his chair in his workroom, what does he hear? What does he see? What happens then?

3. The Bishop of Bingen, according to an old story, was a hard-hearted man whom the rats killed in his own castle. This castle was called the Mouse-Tower on the Rhine. What makes Longfellow think of this old

story? Why does he call himself an old mustache — that is, an old soldier? Will he surrender to these three banditti, or bandits? What will he do instead?

4. Tell the story of this poem, calling it "The Three Bandits." Shall you tell it as if you were one of the bandits? Perhaps the following outline will help you:

OUTLINE

1. What the three bandits planned to do, and when
2. The stairway and the three unguarded doors
3. Climbing the turret
4. The capture of the bandits

### 99. Correct Usage — *Different from,* etc.[109]

**Oral Exercise.** 1. Read the following sentences aloud. Speak the words distinctly. Read them slowly at first; then repeat the reading several times until you can do it both distinctly and rapidly — as rapidly as you speak when you are at play.

1. This knife is *different from* that one.
2. This one is *larger than* that one, and it is *longer than* that one.
3. This is *different from* that in nearly every way.
4. I got it *from John.* He bought *himself* another.
5. I *ought not* to tell you. I *ought not* to talk about it.
6. *Take hold* and pull. *Take hold* over there.
7. *He and I* must go to church.
8. *You and I* cannot stay here. We *must go* to school.
9. The school is *somewhere east of* here.
10. I shall tell him *whether* I can go.

11. I told him *that* I could go.
12. *At first* I did not see you.
13. *At the start* the racers were fresh and strong.
14. *In the beginning* of the game he and I were even.
15. The store is *east of* the church and *west of* the school.
16. I let Fred take one, and I let Tom take two.
17. I 'll *get even with* him for that.
18. This is *larger than* that, but *that* is longer than *this*.
19. That is *different from* this in color and shape.
20. I *have no* pencil. I *must* buy *myself* one.
21. My pen point *is broken*. I *must* buy *myself* a new one.
22. The blade of my knife *is broken*. My spectacles *are broken*.

2. Use in sentences of your own the words and groups of words italicized above.

### 100. Story-Telling

**Oral Exercise.** Make up a short story from one of the following brief outlines for stories. Choose the one with which you think you can entertain the class best. Begin with as interesting an opening sentence as you can.

1. A rainy day, a mud puddle, a little boy, a splash, a howl
2. An icy sidewalk, a timid old woman, a kind boy, a helping hand, the woman's gratitude
3. Two boys, a tent in the back yard, early evening, the boys asleep in the tent, strange noises at midnight
4. Two girls gathering flowers in the woods, the lost way, evening, night, a light in the distance
5. A polite boy, a grateful stranger, next week's mail, a surprising invitation

6. A careless girl, the escaped canary, a box in the attic, an old letter, a discovery

**Group Exercise.** 1. Before the story-telling begins, several groups of pupils should be chosen as committees to criticize. Each committee should be given one question to keep in mind during the speaking. Thus, one committee should be on the lookout for mispronounced words; another for *and's*, *so's*, and *then's*; still another for the way pupils stand; and so on.[110] At the end of each story each committee may make a brief report.

2. If any pupil speaks so faintly or mumblingly that not every one can understand him, those who cannot easily make out what he is saying should rise in their places. They should remain standing until the story-teller speaks louder and more distinctly.

3. After each story the opening sentence of it should be written on the board. The class will try to improve this sentence. Perhaps an entirely new one should be put in its place.

### 101. Letter Writing

**Written Exercise.** 1. Write an amusing letter to a classmate. Try to make him laugh. Make believe that he is the teacher. Pretend that you were absent from school yesterday. Invent some laughable excuse, and write the letter of excuse. Perhaps the following letter, which our old friend Tom sent to a classmate, will help you to plan an interesting one of your own:

525 Lake Avenue
Ithaca, New York
January 24, 1921

Dear Teacher:

I had to be absent from school yesterday. I am not very sorry. My mother was baking cookies. I decided that I ought to stay home and take care of the cookies. My mother objected, but I never allow my parents to interfere with my plans.

If you will kindly excuse my absence, I may bring you a cooky — if there are any left.

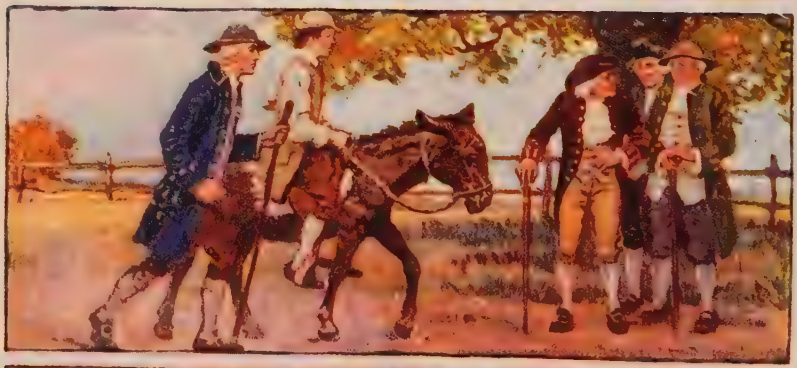
Your bright pupil,
Tom Martin

**Group Exercise.** Some of the most comical letters should be read to the class. Some should be copied on the board. The class will read these carefully and answer the following questions[111] about them, only one question at one reading:

1. Are heading, greeting, and ending correctly written?
2. How many paragraphs are there? Is each one properly begun?
3. Does every sentence begin with a capital letter?
4. Is each sentence followed by the proper punctuation mark?
5. Are there any groups of words that were meant to be sentences but that are not complete sentences?
6. Is every word spelled correctly?
7. How could the letter be made more interesting or amusing?

(1)

(2)



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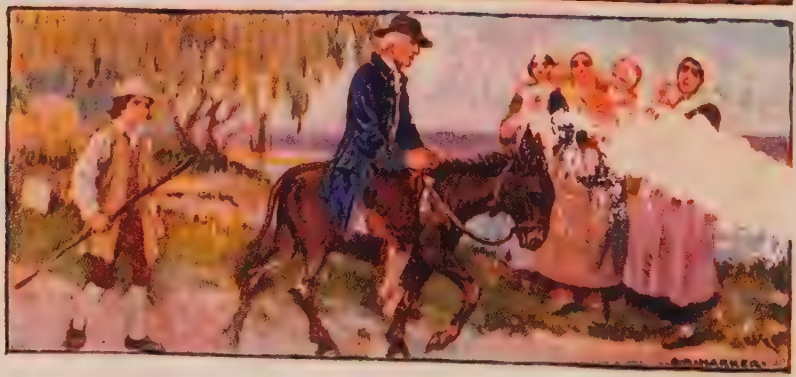


TRYING TO PLEASE EVERYBODY

TRYING TO PLEASE EVERYBODY

### 102. Words Meaning One Person or Thing and Words Meaning More than One

| | | | |
|---|---|---|---|
| dog | hats | teachers | elephant |
| dogs | hat | teacher | elephants |

**Oral Exercise.** 1. Which of the words above name one person or animal or thing? Which name more than one? What letter do you add to a word naming one object so as to make it name more than one? Prove your answer by means of the words above and also by several of your own.

2. Change each of the following words so that it will name more than one object:

| | | | |
|---|---|---|---|
| boy | house | donkey | soldier |
| gun | stone | barn | shoe |
| girl | pole | car | shovel |

3. Which of the following words mean one object? Which mean more than one?

| | | | | |
|---|---|---|---|---|
| man | child | tooth | mouse | foot |
| men | children | teeth | mice | feet |

As a rule, words that mean one person or thing are changed to words that mean more than one by adding *s*. But, as you have just seen, a few words do not follow this rule.

**Written Exercise.** 1. Change the following to words meaning more than one object, and use each of these in a short sentence: [112]

| | | | | |
|---|---|---|---|---|
| monkey | ox | horse | desk | woman |
| insect | ax | bear | tree | goose |

2. In the same way change each of the following to a word meaning more than one object, and use it in a sentence:

| | | | |
|---|---|---|---|
| wolf | leaf | life | baby |
| loaf | knife | elf | lady |
| thief | wife | stove | lily |

### 103. Study of a Picture Story

**Oral Dramatization.** 1. In the first of the six colored pictures on the two preceding pages, what are the girls quietly saying to each other? Say it as if you were one of them. When the father hears this, what does he say to his son? Play this picture with several of your classmates. Use a broomstick for the donkey.

2. With two classmates play the three old men in the second picture. As the father and son pass with the donkey, what do the three old men say? The son overhears their remarks. What does he say to his father after a while? What do father and son do?

3. With classmates play the third picture. What are the three women with children in their arms saying? What do father and son say to each other then, and what do they do?

4. In the same way play the fourth picture; the fifth; the sixth. Invent as much suitable and interesting conversation as you can for each picture.

5. Now let the entire story be played. How many scenes will the play have? Who shall take each part?

**Oral Exercise.** After the story has been played, tell the class what you think the story teaches.

### 104. Story-Telling

**Group Exercise.** 1. Let groups or teams of six pupils each tell the story of father, son, and donkey. Let the six pupils of a team stand in a row before the class and each pupil tell the story of one of the six pictures.

One team may tell the story as if the father were speaking; another, as if the son were telling the day's happenings; still another, as if the donkey, which was left for drowned in the creek, had swum ashore where there was a pasture and were telling the story to several horses, donkeys, and cows gathered there.

2. The members of each story-telling team of six should see to it that certain common faults of speaking are avoided by every pupil belonging to the team. No member of a team should be allowed to do any of the following things:

1. To speak indistinctly and not loud enough
2. To use unnecessary *and's, so's,* and *then's*
3. To use incorrect language
4. To begin with an uninteresting sentence
5. To tell anything outside of his own picture or paragraph

3. Why might there not be a contest among teams to see which could tell the story best? After each team had been given time to practice, parents and friends might be invited by letter to attend the story-telling contest.

### 105. Vocal Drill [113]

**Exercise.** 1. Stand erect, hands on hips. Inhale quickly and quietly. Exhale slowly and steadily, making the sound *n-n-n*. Make the sound as even and prolonged as you can. Repeat.

2. Sound *noo* softly and no higher than the usual speaking tone. Go up one full tone and back. Go down one full tone and back. Then combine the two. Continue the latter exercise as long as the breath lasts. Be sure to begin with a full breath. Repeat, in turn, with *noh*, *nah*, *nay*, and *nee*.

3. Repeat the following rhyme, slowly at first, then more and more rapidly, but always distinctly, easily, and in a pleasant tone of voice:

To the windmills said the millwheel,
"As the wind wills do you still wheel?"
"Yes, we still wheel as the wind wills,"
To the millwheel said the windmills.

### 106. Giving Short Talks [85]

1. I shall be glad when vacation begins.
2. I have a beautiful white cat at home.
3. I wish my father would give me fifty cents every week for spending money.
4. I know where I should go the coming vacation if I were older and could have my own way.
5. Let me tell you my favorite game.
6. There are several ways in which a boy can earn money Saturdays.

7. When the time comes for me to have a watch of my own, I know what kind I shall ask Father to buy.
8. There is a great deal of fun in having a dog.
9. I shall start a butterfly collection this summer.
10. There is one book that I am very anxious to read.

**Oral Exercise.** Which of the sentences in the list above gives you the best start for a short talk to the class? Give that talk, beginning it with that sentence. It will be fun for the class to see how different your talk is from those of other pupils who begin with the same sentence.

**Group Exercise.**[16] The class will tell each speaker three things: (1) the best that can be said about his way of giving a talk, (2) the worst, and (3) whether he uses too many *and's*. If many pupils use too many *and's*, perhaps the following section should be studied before going on with these talks.

### 107. The "*and*" Habit

Once a pupil was asked to give a talk beginning with this sentence, "I have a beautiful white cat at home." The talk was as follows:

> I have a beautiful white cat at home AND I play with her every day AND it is my business to feed her AND to take care of her AND I like to do it SO every morning I give her a dish of milk AND some pieces of bread THEN at noon I give her table scraps AND in the evening

she receives more table scraps or another bowl of milk AND THEN I play with her awhile AND THEN I put her to bed in her box in the outer kitchen AND there she spends the night.

**Oral Exercise.** 1. Read the talk above as it should have been given. Which of the *and's*, *so's*, and *then's* were unnecessary?

2. Improve each of the following sentences. You may cut them into short sentences. Some AND sentences can best be improved by beginning them with a word like *when*, *although*, *if*, *after*, or *before*. Thus, instead of saying,

The Chinaman could not speak English AND he managed to make people understand what he wanted,

it is better to say,

ALTHOUGH the Chinaman could not speak English, he managed to make people understand what he wanted.

1. The Chinaman visited America AND he had visited England and France.
2. The Japanese general inspected our railroads AND he started for his own country to make a report.
3. I am not so tall as you AND you are not so small as I.
4. You were waiting here an hour AND you might have studied your lesson.
5. You called to him AND he shouted back that he would soon return.

6. The kitchen wall began to burn AND the boy shut every door and window to stop drafts.

7. Sarah saw an automobile come racing along AND she waited for it to pass.

8. The girl crossed the street AND she looked carefully in all directions.

9. John discovered a fire AND he was cool-headed.

10. The boy had never teased the dog AND he was bitten by the animal.

11. The careless driver did not look up and down the tracks he was crossing AND his car was smashed by the train.

12. The clothes of his playmate caught fire AND George quickly wrapped a rug around him from the head toward the feet.

13. You seem to know who I am AND I do not know who you are.

14. You have a great deal of time AND you can write me a letter now and then.

15. You heard the news AND you should have told me.

### 108. Letter Writing

525 Lake Avenue
Ithaca, New York
March 1, 1921

Dear Amy:

I am looking for something to read. It must be interesting. The last two books that I took home from the public library proved so dull that I could not finish them.

What is the best book you ever read? Write me the name. That is the one I want to read. I am tired of reading medium-good stories. Tom feels the same way about it.

Affectionately yours,
Dorothy Martin

**Oral Exercise.** Think of interesting books you have read. Try to decide which one you liked best of all. Write the name of it on a slip of paper. These slips will be collected and laid on the teacher's desk. One by one the teacher will read aloud the names on the slips. When the name of your favorite book is read, rise and explain what you particularly like about that book.

**Written Exercise.** 1. In order that you may make no mistakes in letter form when you reply to Dorothy's letter, copy that letter. Then, with the help of a classmate or alone, compare your copy with the book. Correct mistakes.

2. As a test of what you know about letter form, write Dorothy's letter from dictation. Correct mistakes as in the preceding exercise.

3. Write a letter to Dorothy or to her brother Tom as if you were Amy or Amy's brother Fred. Pretend that one of your classmates is either Dorothy or Tom, and send him or her your letter through the class post office. Answer the question in Dorothy's letter.

**Correction Exercise.** 1. Read the letter you receive from a classmate with the following questions in mind:

1. Is the letter neatly written?
2. Are heading, greeting, and ending correctly written and punctuated?
3. Is the first line of each paragraph correctly begun?

2. Go to the classmate who sent you the letter, and point out any errors you have found.

### 109. Correct Usage — *Have, Got; There Are*[114]

**Oral Exercise.** 1. Read the following sentences:

1. I *got* a bicycle last year, and I *have* it now.
2. If you *get* one, *get* the kind I *got* last year.
3. I *had* no bicycle last year, but I *have* one now.
4. *Have* you a pencil? I *have* none. I shall *get* one.
5. I *have* a book, you *have* a book, she *has* a book.
6. If you *have* no book, go and *get* one to-day.
7. I *got* mine yesterday. I *have* it. *Have* you yours?

You see that *get* means "obtain" or "receive" and *got* means "obtained." *Have* means "possess" or "own." Notice that in all these sentences you could use *obtain* and *obtained* wherever *get* and *got* are used, and *possess* and *possessed* wherever *have* and *had* are used. Read the sentences, using *obtain* and *obtained* for *get* and *got*.

2. Read the above sentences aloud several times, thinking of their meaning as you read. The class may be divided into two groups, the first reading the odd numbers, the second the even. Let each group, as if this were a game, try to surpass the other in speaking the words distinctly and in bringing out in the reading the meaning of the sentences.

3. Ask your classmates questions that contain *have* or *got* and that call for answers containing these words.

4. Read the following sentences aloud repeatedly:

1. *There are* many flowers in that field.
2. *There is* a swamp on the other side of the field.

3. *There are* wild flowers in the woods now.
4. *There are* some dogwood trees near the path.
5. *There is* a squirrel's nest in a high tree there.

5. Fill each of the following blanks with the words *There is* or *There are.* If the sentence tells about one person or thing, use *There is*; if the sentence tells about several persons or things, use *There are.*

1. —— many boys and girls in the parade.
2. —— some beautiful flags in the parade.
3. —— soldiers and sailors in it.
4. —— a band playing in the square.
5. —— two generals on horseback at the front.

6. Make sentences that begin with the words *There is*; with the words *There are.*

### 110. Study of a Poem

A SONG FOR FLAG DAY*

Your flag and my flag,
And how it flies to-day
In your land and my land
And half a world away!
Rose-red and blood-red
The stripes forever gleam;
Snow-white and soul-white —
The good forefathers' dream —
Sky-blue and true blue, with stars to gleam aright —
The gloried guidon of the day; the shelter through the night.

* From "The Trail to Boyland," by W. D. Nesbit, copyright, 1904. Used by special permission of the publishers, The Bobbs-Merrill Company.

Your flag and my flag!
And, oh, how much it holds —
Your land and my land —
Secure within its folds!
Your heart and my heart
Beat quicker at the sight;
Sun-kissed and wind-tossed —
Red and blue and white.
The one flag — the great flag — the flag for me and you —
Glorified all else beside — the red and white and blue!

Your flag and my flag!
To every star and stripe
The drums beat as hearts beat
And fifers shrilly pipe!
Your flag and my flag —
A blessing in the sky;
Your hope and my hope —
It never hid a lie!
Home land and far land and half the world around,
Old Glory hears our glad salute and ripples to the sound.

WILBUR D. NESBIT

**Oral Exercise.** Which lines in this song for Flag Day do you like best? Do you like the lines,

"Rose-red and blood-red
The stripes forever gleam"?

Do you like the line,

"Sun-kissed and wind-tossed"?

What does it mean? What does the last line in the poem mean?

**Memory Exercise.** Learn to read this stirring poem in a stirring way. Then read it aloud repeatedly. Soon you will be able to recite it.

### 111. Talking and Writing about Good Citizenship

Reciting "A Song for Flag Day" makes one want to be a good citizen.

**Oral Exercise.** Which of the following things would a good citizen do?

1. Throw peanut shells on the floor of a street car
2. Drop a banana peel on the sidewalk
3. Spit on the floor of a moving-picture theater
4. Carve initials in a tree on the street
5. Write or draw pictures on walls of buildings or rooms
6. Throw firecrackers at people who are passing
7. Drive an automobile on the wrong side of the street
8. Throw stones on the street

You see that a good citizen thinks of the feelings and comfort and safety of other people. A good citizen does not think only of his own fun. He does nothing that will harm others. He does things that will be good for others.

**Group Exercise.** Together with your classmates make as long a list as you can of things a good citizen will do. The teacher will write these on the board as you and the other pupils name them.

Perhaps the following questions will help you to think of acts of good citizenship:

1. What will a good citizen do if his neighbor's house catches fire?

2. How will a good citizen treat strangers in his town or city?
3. What will a good citizen do when driving an automobile?
4. What will a good citizen do when roller skating on the sidewalk?
5. Which of the following words describe a good citizen?

| | | | |
|---|---|---|---|
| polite | noisy | kind | clean |
| obedient | reckless | dirty | unkind |
| careful | disobedient | unselfish | honest |
| quiet | rude | lazy | rich |

6. How will a good citizen act during snowball season?
7. How will a good citizen ride a bicycle differently from a bad citizen? Why?
8. How will a good citizen drive an automobile as compared with a bad citizen?

**Written Exercise.** For reading aloud to the class, write a short explanation of the difference between a good citizen and a bad citizen. Write three short paragraphs. In the first tell what it is that you are planning to explain; in the second tell about the one kind of citizen; and in the third tell about the other. You might call your account "Two Citizens," and begin it and plan it as follows:

George White and George Black are two boys that live on the same street in my town. They are, however, as different as white and black.

George White, on the one hand, ----------

---

---

---

---

George Black, on the other hand, .....

.....

.....

.....

.....

Or, as follows:

I once watched two boys on their way home from school. It was easy to tell from what they said and did which one of them was a good citizen and which was not.

The one .....

.....

.....

.....

.....

The other boy was different. .....

.....

.....

.....

.....

**Group Exercise.** Several of these accounts may be copied on the board, perhaps before school. Then the class may point out what is well done in each and where there are mistakes. The following questions will help in these criticisms:

1. Is each paragraph correctly begun?
2. Has the writer put in one of the paragraphs what belongs in another?
3. Does the writer need to learn more about paragraphs? [115]

## 112. Paragraph Study [116]

### THE FABLE OF THE WIND AND THE SUN

The wind and the sun once fell into a quarrel as to which was the stronger of the two. Each told of wonderful things he had done, and firmly believed himself more powerful than the other. Finally they agreed to test the matter by trying to see which of them could first get the cloak off a traveler who happened to be passing that way.

The boastful wind was the first to try. He began to blow as cold and fiercely as he could, and nearly tore the man's cloak from its fastenings. But the harder and colder he blew, the more closely the man drew his cloak about him. At last the wind had to give it up.

Then the sun took his turn, drove away the clouds that had gathered, and shone down upon the traveler with his brightest, warmest rays. At first the man only opened his cloak and threw it back. But the sun shone more warmly, and at last he flung aside his cloak and hastened to a shady place to rest. — Æsop

**Oral Exercise.** Do you see that this fable falls into three parts? The sentences in each part belong together because they are all about one idea or subject. What is the main idea or subject of the first part of the fable? The second part, or paragraph, tells what the wind did to make the man give up his cloak. What is the leading thought of the third part, or paragraph?

We might make the following plan of this fable:

*First paragraph:* The quarrel of the wind and the sun
*Second paragraph:* What the wind did to show his strength
*Third paragraph:* What the sun did to show his strength

**A paragraph is a group of sentences that belong together because they are about one idea or subject.**[93]

**The first line of a paragraph should begin a little to the right of the rest of the writing or printing.**

**Group Exercise.** 1. Using the outline on page 221, let groups of three pupils tell the fable of the wind and the sun, each pupil giving a paragraph. The class must watch carefully that nothing is put in one paragraph which belongs in another.

2. Now let groups of three pupils write the fable on the board, each pupil in each group writing one of the three paragraphs. Let one group or team write the fable not as it is told in the book but as if the one telling it were the wind; another team, as the sun would tell it; still another, as if it were told by the traveler. There will be three paragraphs in each telling.

3. The class will examine the fables on the board and say in what respects they are well written and where they could be improved. The following questions will be useful in this work. Each fable should be examined with only one question in mind at one reading.

1. Is the writing neat and easily readable?
2. Is the first line of each paragraph properly begun?
3. Does any paragraph contain anything that belongs in another?

### 113. The Comma

*a. Helping to Make the Meaning Clear*

1. When the bear had eaten the man took a nap.
2. When the bear had eaten, the man took a nap.

**Oral Exercise.** 1. Read the two sentences at the bottom of page 222. Which one is easier to understand? What helps to make this sentence clearer than the other one?

2. Read the two sentences which follow. Which is the clearer? Why?

1. He used red paint for the sign was to be red.
2. He used red paint, for the sign was to be red.

**A comma should be used to separate a sentence into parts so that its meaning may be clear to the reader.**

**Oral Exercise.** Where should commas be put in the sentences below to help make the meaning clear?

1. He climbed down for the chimney had notches on the inside.
2. He is the boy and the girl is there.
3. I went to town for my father who was there had sent for me.
4. When everybody had shot the boys cleaned the gun.
5. Whenever mother bakes the bread is good.

### *b. In Address*

1. Martha, you are late this Christmas!
2. Yes, Mother, but I could not get here sooner.
3. Go for the goose, Peter, and carry it carefully.

**Oral Exercise.** Who is spoken to or addressed in the first sentence? Is that name separated from the rest of the sentence in any way? Who is addressed in the second sentence? What is the purpose of the comma before and after the word of address? In the third sentence explain the commas before and after *Peter*. Read the three sentences again and tell what you have learned about using commas.

**A comma or commas should be used to separate from the rest of the sentence the name of the person addressed.**

**Dictation Exercise.** Write the following sentences from dictation:

1. Mrs. Cratchit sent Peter for the goose.
2. Mrs. Cratchit, did you send Peter for the goose?
3. Did you send Peter for the goose, Mrs. Cratchit?
4. Please, Peter, go for the goose.
5. Yes, Mother, I will go right away.
6. Did you ever, Martha, see such a pudding?
7. It's the best pudding, Mrs. Cratchit, that you ever made.

**Correction Exercise.** Compare the sentences you have written with those in the book. Rewrite each sentence that contains a mistake. Be sure that you have commas where they belong.

**Written Exercise.** Copy the following sentences, supplying each with the right capitals and punctuation marks:

1. peter will you please go for the goose
2. go for the goose peter before martha arrives
3. did you ever see that puppy eating george
4. let us hurry boys down to the river
5. girls go ahead mary and boys follow in this game
6. the man was painting fred not varnishing
7. the tiger was drinking lucy not eating

### *c. After Yes and No*

1. Yes, I remember the story you read us.
2. No, I cannot tell you the name of it.
3. Yes, my letter is ready for the postman.
4. No, you cannot fool all the people all the time.

**Oral Exercise.** How is *Yes*, in the first sentence, separated from the rest of the statement? How is *No*, in the second sentence, separated from the rest of the statement? Do you see in the last two sentences the comma after *Yes* and *No*?

**When *yes* and *no* are parts of answers, a comma should be used to separate these words from the statements that follow them.**

**Dictation Exercise.** Write the four sentences from dictation; then compare your work with the book and correct mistakes.

### 114. Story-Telling

#### THESEUS AND CERCYON *

Theseus went along the plain until he reached the city. Standing in the market place, he cried, "Where is Cercyon, the king of the city? I must wrestle a fall with him to-day."

Then all the people crowded round him and cried, "Fair youth, why will you die? Hasten out of the city before the cruel king hears that a stranger is here."

But Theseus went up through the town, while the people wept and prayed, and through the gates of the palace yard, till he came to the door of Cercyon's hall, the terror of all mortal men.

There he saw Cercyon sitting at the table in the hall alone; and before him was a whole sheep roasted, and beside him a jar of wine. And Theseus stood and called him, "Holla, thou valiant wrestler, wilt thou wrestle a fall to-day?"

Cercyon looked up and laughed, and answered, "I will wrestle a fall to-day; but come in, for I am lonely and thou weary, and eat and drink before thou die."

* Pronounced *thē'sūs* and *sûr'sē ŏn*.

Then Theseus went up boldly, and sat down before Cercyon at the board, and ate and drank; and Cercyon ate and drank. But neither spoke a word to the other, though they looked across the table by stealth; and each said in his heart, "He has broad shoulders, but I trust mine are as broad as his."

At last, when the sheep was eaten, and the jar of wine drained dry, King Cercyon rose, and cried, "Let us wrestle a fall before we sleep."

Tossing off their outer garments, they went forth into the palace yard, and Cercyon ordered fresh sand to be sprinkled on the ground. There the heroes stood face to face, while their eyes glared like wild bulls'; and all the people crowded at the gates to see what would befall.

And there they stood and wrestled till the stars shone out above their heads; up and down and round, till the sand was stamped hard beneath their feet. And their eyes flashed like

stars in the darkness, and their breath went up like smoke in the night air; but neither took nor gave a footstep, and the people watched silent at the gates.

But at last Cercyon grew angry and caught Theseus round the neck, and shook him as a mastiff shakes a rat; yet he could not shake him off his feet. But Theseus was quick and wary. He caught Cercyon round the waist, and slipped his knee underneath him, while he caught him by the wrist; and then he lifted Cercyon, and pitched him right over his shoulder to the ground.

Then Theseus opened the gates, and called in all the people; and they cried, "You have slain our evil king; be you now our king, and rule us well."

"I will be your king," he answered, "and I will rule you right and well." — CHARLES KINGSLEY, "The Heroes" (Adapted)

**Oral Exercise.** 1. Express in one or more different ways the thought of each of the following sentences taken from the story. Thus, you might restate the thought of the first sentence as follows:

Young man, why do you risk your life?
Young man, are you willing to lose your life?
Handsome youth, do you not know that your life is in danger?

1. Fair youth, why will you die?
2. Hasten out of the city before the cruel king hears of your being here.
3. He came to the hall door of Cercyon's hall, the terror of all mortal men.
4. They looked across the table by stealth.
5. Cercyon ordered fresh sand to be sprinkled on the ground.
6. The heroes stood face to face, while their eyes glared like wild bulls'.

7. Their eyes flashed like stars in the darkness.

8. Their breath went up like smoke in the night air.

9. Neither took nor gave a footstep.

10. You have slain our evil king; be you now our king, and rule us well.

2. What sentences or parts of sentences in this story do you specially like?

3. Read the story aloud, dividing it into short sentences and omitting all unnecessary *and's*. Make a short but distinct pause at the end of each of your short sentences. Thus, you might begin the story as follows:

Theseus went along the plain. At last he reached the city. He cried, "Where is Cercyon? Where is the king of the city? I must wrestle a fall with him to-day."

4. Read the story aloud again. Divide it, as before, into short sentences. In addition, express in your own words the thought of many of the sentences or parts of sentences in the story.

5. Tell the story as if you were Theseus.[117] First, however, make sure that you have clearly in mind what happened first, what next, and so on to the end of the story.

**Group Exercise.** Your classmates will tell you what they liked and what they did not like in your telling of the story. At this time they will criticize with the following two questions particularly in mind:

1. Did the story-teller give you a clear picture of the exciting wrestling match?

2. Did he remember to speak as if he were Theseus?

### 115. Letter Writing

525 Lake Avenue
Ithaca, New York
March 29, 1921

Dear Fred:

To-day I received a letter from my Uncle Philip. In it was a check for one hundred dollars.

Uncle Philip writes that when he was a boy there were many things he wanted but could not buy, such as a canoe, a rifle, a tent, a team of goats, and a Saint Bernard dog. He tells me to buy myself some of the things I want most.

He sent Dorothy a check also. I think we are lucky to have a rich uncle who likes us.

Mother says I must not make any mistakes when I spend all that money. What shall I buy? What would you do?

Your old chum,
Tom Martin

**Oral Exercise.** Tell the class what you would do if you were in Tom's or Dorothy's place. It would be fun to hear the plans of all the pupils.

**Written Exercise.** Write to a classmate and tell what you would do if you had a rich uncle who sent you a hundred dollars and told you to spend it. Can you think of a better plan than the one you talked about?

**Group Exercise.** Pupils receiving interesting letters should read them to the class. Some of the letters should be copied on the board before school, in clear

handwriting. The class will criticize each of these, using the following questions:

1. Are heading, greeting, and ending correctly written and punctuated?
2. Does each sentence begin with a capital letter?
3. Does each sentence end with the proper punctuation mark?
4. Can the first sentence of the letter be made more interesting?
5. Is the last sentence of the letter a weak sentence, as if the writer had got tired of telling his plans?

### 116. Correct Usage[118] — *Is, Are*

**Oral Exercise.** 1. Read the following sentences and look carefully at every *is* and *are*:

1. The boy is in the garden. Is he? Yes, there he is!
2. The boys are in the garden. Are they? They are.
3. John is here. Both John and James are here.
4. One thing is certain. Several things are uncertain.
5. One boy is here. Many men are in yonder field.
6. Are you going to school, Mary? Are you going, girls?
7. John, you are late. Boys, you are late.

2. In the first sentence how many boys are spoken of? How many in the first sentence in number 2? But now look at number 7: the first sentence speaks of one person, for *you* refers to John, while the second sentence speaks of several, for *you* there refers to several boys.

**When speaking of one person or thing, use *is*.**
**When speaking of more than one, use *are*.**
**Always use *are* with *you*, whether *you* refers to one person or to more than one.**

**Oral Exercise.** 1. Fill each blank in the following sentences with *is* or *are*:

1. Mary, —— you going to town?
2. Girls, —— you going to school?
3. These animals —— perfectly tame.
4. That bear —— a dancing bear.
5. There —— three children in the tent.
6. There —— honey in the hive.
7. There —— many bees in the hive.
8. Where —— you living now?
9. Who —— making that noise?
10. There —— several boys in the house.

2. Make sentences each of which contains either *is* or *are*. Ask your classmates questions containing *is* or *are*.

**Written Exercise.** Change each of the following sentences. If it tells of one, change it so that it will tell about more than one. If it tells about more than one, change it so that it will tell of only one. Thus:

The *horse* is in the field.
The *horses* are in the field.

1. The horse is gentle.
2. The boys are full of mischief.
3. The child is happy.
4. The house is near the corner.
5. My shoe is tight.
6. The tigers are in the cage.
7. The apples are ripe.

8. There is a wagon on the road.
9. In this book there are tales about Indians.
10. You, my friends, are helping me.
11. A wolf is prowling in the neighborhood.
12. A loaf of bread is in the basket.
13. There is a leaf left on that tree.
14. Is that baby crying again?
15. A lily is in bloom in my garden.
16. Is that a wild goose?
17. There is a mouse under your shoe.
18. The ox is standing under that shady tree.
19. This is a donkey.
20. That is a monkey.
21. Is my old ax in the barn?
22. Here is the tooth the doctor pulled to-day.
23. The man's foot is hurt.
24. The deer are at the water's edge.
25. There is a trout in my basket.
26. Several sheep are in the meadow.
27. This is the key the boy lost.
28. Here is the baby's toy.

**Oral Exercise.** Read aloud, several times, the seven groups of sentences at the beginning of this section.

### 117. Giving Short Talks

1. I shall be glad when winter is over.
2. I know the best place to go for wild flowers.
3. I shall never forget my first day at school.
4. My favorite moving-picture actor is ——. ——.

5. I like the way we celebrate the Fourth of July at our house.

6. My favorite winter sport is ——.

7. I like to go fishing.

8. Once, when I was several years younger, I saw Santa Claus.

9. I want to tell you about the day my brother returned from France.

10. I like to think that my grandfather fought in the Civil War.

Some pupils were once asked to give short talks. Each talk was to be about something suggested by one of the preceding sentences. The sentence chosen was to be used as the opening sentence of the talk.

One pupil gave the following talk:

> My favorite sport is to put on my warm cap and mitts and go to Klingaman's Hill. Old Kling, as we call him, lets us coast down the hill back of his house. It is a long hill. It is steep, but it is not too steep. It has no ugly bumps in it. Halfway down you come to a curve. I do like to whiz around that curve. You have to be careful or you 'll upset. You are going so fast you could not stop if you wanted to. But who would want to stop?

Another pupil, using the same opening sentence, gave this talk:

> My favorite winter fun is reading. I like it best when there is a snowstorm outside. I can

r

look up from my book then and watch the snow whirling. That makes me feel very comfortable and happy. I go on with my story and read about wonderfully exciting things.

**Oral Exercise.** Give a short talk and begin it with one of the ten opening sentences at the beginning of this section. Tell your classmates something that will interest them. Otherwise there can be no use in your talking to them. End with a strong closing sentence, as do the two talks above.

**Group Exercise.** After each talk the class will tell the speaker what they liked best. Then they will point out to him how he might have done better. The following questions will help in this work:

1. Did the speaker stand straight and look his audience in the face?
2. Did he speak distinctly, loud enough, and not too fast?
3. Did he make any mistakes in English?
4. Did his talk end with an interesting closing sentence?
5. What should he decide to do when he gives another talk?

### 118. Capital Letters and Abbreviations

**Oral Exercise.** Read the following four rules for the use of capital letters. Point out in the sentences on the next page where each of the rules has been followed.

**Every name given to God should begin with a capital letter.**

**Every title attached to the name of a person should begin with a capital letter.**

**The abbreviation of a title used with the name of a person should begin with a capital letter. Like every abbreviation, including initials, it should end with a period.**

**The name of a person or of a place or the abbreviation of such a name should begin with a capital letter.**

1. Governor Sewell met General Ford at the door.
2. Our Father, who art in heaven, hallowed be thy name.
3. Among the wounded were Gen. O. J. White, Capt. H. H. Brown, and Lieut. E. D. Jones.
4. The Hon. J. J. Smith waited in Gov. N. J. Black's office.
5. In prayer give thanks unto the Lord.
6. Give thanks unto the Most High.
7. For are we not God's children both?
8. Address me as follows: Capt. L. W. Green, 46 Oak St., Utica, N.Y.
9. His address is: Hon. Geo. S. Neff, 2 Elm Ave., Boston, Mass.

**Written Exercise.** 1. As a preparation for the following exercise copy the nine sentences above, and correct any mistakes you find by comparing your copy with the book.

2. Write the sentences from dictation, and correct your work.

### 119. Study of a Poem

The sandpiper is a little bird, about the size of a robin. It gathers its food along the water's edge of sandy beaches. Its clear *tweet, tweet* is a sweet but rather mournful cry, which it utters as it runs and flits along. Where do you think the little fellow goes when furious storms break over the beach? These storms drive

human beings to their warm shelter by the bright driftwood fire. Where does the little fellow go?

Celia Thaxter, who wrote the poem that follows, must have asked herself this question. From her window looking out on the ocean she saw the storm gathering.

THE SANDPIPER

Black, sullen clouds were covering the sky more and more. The white lighthouses began to look like ghosts in the thickening fog. Out over the water she saw the vessels and observed that they were close-reefing (that is, shortening) their sails as the wind blew harder and harder. She hurried out to gather more driftwood for her fire. She found her stanch little friend, the sandpiper, running along ahead of her on the narrow beach.

## THE SANDPIPER

Across the narrow beach we flit,
One little sandpiper and I;
And fast I gather, bit by bit,
The scattered driftwood, bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high;
As up and down the beach we flit, —
One little sandpiper and I.

Above our heads the sullen clouds
Scud black and swift across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach
I see the close-reefed vessels fly,
As fast we flit across the beach, —
One little sandpiper and I.

I watch him as he skims along,
Uttering his sweet and mournful cry;
He starts not at my fitful song,
Or flash of fluttering drapery.
He has no thought of any wrong,
He scans me with a fearless eye;
Stanch friends are we, well tried and strong,
The little sandpiper and I.

Comrade, where wilt thou be to-night
When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
To what warm shelter canst thou fly?

I do not fear for thee, though wroth
The tempest rushes through the sky:
For are we not God's children both
Thou, little sandpiper, and I?

CELIA THAXTER

**Oral Exercise.** 1. Does this poem make you feel very friendly to the little bird? Read the lines that describe him. What whole stanza is given to telling us about the sandpiper?

2. In the second stanza there are four distinct pictures. One is of the woman and the bird flitting fast across the beach. What are the other three?

3. What question is asked in the last stanza, and how is it answered?

4. For each of the following words find another that expresses the same meaning. Use each of your own words, as well as the following, in sentences:

| | | |
|---|---|---|
| flit | skims | stanch |
| bleached | mournful | fearless |
| wild | starts | comrade |
| raves | fluttering | loosed |
| sullen | drapery | shelter |
| scud | flash | wroth |
| shrouds | scans | tempest |

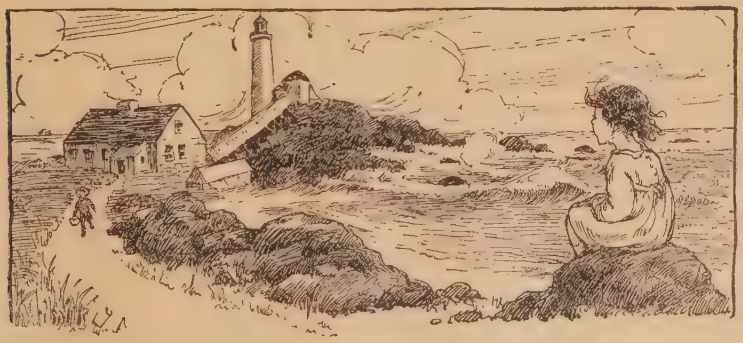
**Memory Exercise.** Read the poem aloud over and over until you can recite it from memory. Read distinctly and loud enough and in a pleasing tone. Perhaps you should practice some of the vocal drills at this time, in order that you may recite the poem well.

**Written Exercise.** Write a short letter to a classmate. Pretend that you are the sandpiper. Sign your letter "Sandpiper." Tell the secret of where you spent that stormy night, when the storm broke furiously. Mail your letter, properly addressed, in the class post office. It will be interesting to see, when the letters are read aloud, how the different sandpipers in the class spent the night and what they saw and heard.

### 120. Telling the Story of Celia Thaxter's Life

CELIA THAXTER

Celia Thaxter was born in the old seaport town of Portsmouth, which is in New Hampshire. Ten miles out in the ocean from Portsmouth lies a small group of rocky islands. They are called



the Isles of Shoals. Here a lighthouse had been built. When Celia was only a little girl of five, her father became the keeper of the lighthouse. Together with her parents and brothers she spent the next ten years of her life in this island home.

In a book that you must read some day, Celia Thaxter tells of her happy years there. The family lived in a quaint little stone cottage

at the foot of the towering white lighthouse. From the windows they could see the sails of passing ships. In the long covered walk that formed a bridge from the lighthouse to the cottage she and her brothers played on stormy days. Every evening it was a fresh excitement to watch the lighting of the lamps and to think how far the lighthouse sent its rays.

All winter they saw hardly a human face besides their own. When spring came, however, their neighbors rowed across from another island, and the boat from Portsmouth came over with letters, newspapers, and magazines and told the news of months. As the weather grew warmer Celia and her brothers gathered flowers, studied the birds, played on the beach, and collected driftwood.

When Celia Thaxter grew up she married a young missionary who had come out to teach the fishermen. With him she went back to the mainland to live. After several years, however, she became homesick for the sea and returned to the Isles of Shoals. There she spent most of her life, and there in 1894 she died.

**Oral Exercise.** 1. Should you like to live on an island? If you were ever in a lighthouse, or ever saw a lighthouse or the ocean, tell your classmates about it.

2. Give a short account of Celia Thaxter's life. Speak of the facts that seem to you most interesting. Leave out the others. The class will listen to see how your account differs from that of other pupils.

**Written Exercise.** If you awoke and found yourself alone in a lighthouse on a rocky island in the ocean, what would you do? How might you amuse yourself until a boat came to take you to the mainland? Sit down in the lighthouse and write a short letter to a classmate, telling what you mean to do.

## 121. Story-Telling

### SOME ENGLISH SPARROWS AND A GOOSE FEATHER

Little plays, little comical scenes, are always being acted in the lives of birds, if our eyes are sharp enough to see them. Some clever observer saw this little comedy played among English sparrows, and wrote an account of it to his newspaper.

A male bird brought to his box a large, fine goose feather, which is a great find for a sparrow. After he had laid his prize down and chattered over it, he went away in quest of his mate. His next-door neighbor, a female bird, seeing her chance, quickly slipped in and seized the feather; and here the wit of the bird came out, for instead of carrying it into her own box she flew with it to a near tree and hid it in the fork of the branches, then went home, and when her neighbor returned with his mate was innocently busy about her own affairs.

The proud male, finding his feather gone, came out of his box in a high state of excitement and, full of wrath, rushed into the little house of the female. Not finding his goods and property there as he had expected, he stormed around awhile, abusing everybody in general and his neighbors in particular, and then went away as if to repair the loss. As soon as he was out of sight, the shrewd thief went and got the feather and lined her own home with it. — JOHN BURROUGHS, "Locusts and Wild Honey" (Adapted)

**Oral Exercise.** 1. Read this story, dividing it into short sentences. Avoid using too many *and's*, *so's*, and *then's*. Try to get along without any. Make a clear-cut short pause at the end of each sentence.

2. Express the thought of each of the following sentences in several different ways:

1. Little comical scenes are always being acted in the lives of birds.
2. He wrote an account to his newspaper.
3. A large goose feather is a great find for a sparrow.
4. The bird chattered over his prize.
5. He went away in quest of his mate.
6. His neighbor saw her chance.
7. Here the wit of the bird came out.
8. She was innocently busy about her own affairs.
9. He was in a high state of excitement.
10. He stormed around awhile, abusing everybody in general and his neighbors in particular.

3. What is the main idea or subject of each of the three paragraphs of the story? Together these subjects form the outline of the story. Might the story have ended differently? Tell it, if you wish, as you would have liked it to end. The class will watch to see whether your story fits the outline which you write on the board before you speak.

4. Have you yourself seen birds at work building their nests in the spring? Did you ever find a bird's nest, perhaps with young ones in it? Did you ever make and put up a bird box or see some one do so and then watch the

birds come to it? Tell the class a story about birds — something that you have seen them do or have heard or read about them.

**Group Exercise.** Let the class watch, as each talk is given, for sentences beginning with *now*, *why*, *well*, *say*, or *listen*. Some pupils begin many sentences with one or more of these words. As used, these words mean nothing except that the speaker does not exactly know how to begin a sentence. He fills in with one or more of these useless words.

### 122. Sentence Study

**Oral Exercise.** 1. What is the difference between the first and the second group of words below? Between the third and the fourth? Between the fifth and the sixth? Which of the groups are sentences?

1. Little plays in the lives of birds.
2. Little plays are always being acted in the lives of birds.
3. A large, fine goose feather.
4. A bird brought a large, fine goose feather to his box.
5. Found his feather gone.
6. The excited sparrow found his feather gone.

2. The following groups of words are not sentences. Add words to each group that will change it to a sentence.

1. long, long ago, in a far-away country
2. was busily at work in the old apple tree
3. as soon as he

4. visited a friend yesterday
5. birds at work in the orchard
6. the dog with a loud growl
7. her sewing basket and her rocking chair
8. a doll wearing a pretty dress and hat
9. writes me a letter every week
10. swimming in deep water

**Group Exercise.** 1. Let pupils write very short sentences on the board. The class will decide whether each one is a sentence and whether it could be made shorter and still be a sentence.

2. The class will watch to see whether each sentence begins with a capital letter and ends with the proper punctuation mark.

3. Now let pupils write long sentences on the board. The class will see how short each of these can be made and still be a sentence.

### 123. Correct Usage[118] — *Was, Were*

**Oral Exercise.** Examine each of the following sentences to see when it is correct to use *was* and when *were*. Try to make a rule for the use of *was* and *were*.

1. I was there. He was there. Frank was on the way.
2. We were on the beach. They were out in a boat.
3. One boy was in the water. Two boys were on the land.
4. You were there, Tom. You were there, Tom and Fred.
5. Where was I? Where was she? Where was he?
6. Where were they? Where were we? Where were the boys?
7. Where were you, boys? Where were you, Tom?

**Use *was* when speaking of one person or thing.**
**Use *were* when speaking of more than one.**
**Use *were* with *you* whether *you* refers to one person or to more than one.**

**Oral Exercise.** Fill the blanks in the following sentences with *was* or *were*. Read each completed sentence aloud three times, after the class has decided that you have supplied it with the correct word.

1. We —— on the steamer.
2. They —— on the dock.
3. Where —— you, Mary?
4. Where —— you, girls?
5. The captain —— on the bridge.
6. The sailors —— cleaning the deck.
7. You —— not in town, —— you, Frank?
8. You —— not in town, —— you, boys?
9. We —— on our way across the lake.
10. He —— my friend, and so —— you.

**Written Exercise.** Change each of the following sentences that speaks of one so that it will speak of more than one; and if it speaks of more than one, change it so that it will speak of only one. Thus:

The sailors *were* on the deck of the vessel.
The sailor *was* on the deck of the vessel.

1. The door was open.
2. The pencils were new.
3. You, my friend, were safe.
4. The lamp was lighted.
5. The hat was old-fashioned.
6. The man was old and feeble.
7. The woman was in the hut.
8. His feet were hurt.
9. You, boys, were ready to go.
10. The lessons were very easy.

**Oral Exercise.** 1. Read aloud repeatedly the sentences at the beginning of this section until the correct forms become easier to say than the incorrect ones that you often hear.

2. Use *was* and *were* correctly in sentences of your own. Ask your classmates questions that contain *was* and *were* and that call for answers containing these words.

### 124. Study of a Picture

**Oral Dramatization.** Let six pupils group themselves like the six haymakers in the picture on the opposite page. Let them look up as the haymakers do, but at an imaginary balloon. Let each one say something about the balloon. Let them talk together about it.

Suddenly, as the balloon comes nearer and is almost overhead, they hear a voice. Some one (or are there two?) leans over the edge of the basket and calls down to them. Perhaps the teacher will stand on a chair and play the person in the balloon. What does that person call down from the distant basket? What do the haymakers call back? What do they hurry to do as the balloon floats out of sight and hearing?

With your classmates make up conversation for this scene, and play the scene several times, improving it each time.

**Oral Exercise.** Imagine the story of this balloon trip — who is taking it, when he started, what he sees, what happens when evening comes and it grows dark, how the trip ends. Or imagine that you are in the balloon, and

After the painting by Dupré

THE BALLOON

tell the story of your trip. Plan a story that will interest your classmates because it tells things of which they had not thought.

**Written Exercise.** Explain the difference between a balloon and an airplane. Write two short paragraphs, to be read to the class. Make an outline before you write, perhaps like the following:

1. About balloons, what they are, and how they work
2. About airplanes, how they differ from balloons

Perhaps you will add a third paragraph, telling whether you would prefer to take a trip in a balloon or in an airplane, and why.

**Oral Exercise.** What has been your experience in looking down from high buildings, trees, bridges, or towers? Tell your classmates briefly about it — what you saw, how things appeared, how you felt.

**Group Exercise.** The class will watch to see (1) whether you use too many *and's*, *so's*, and *then's* as you speak, and (2) whether you begin any sentences with an unnecessary *why*, *now*, *well*, *say*, or *listen*.

### 125. Words Sometimes Mispronounced[88]

**Oral Exercise.** 1. Pronounce the following words as your teacher pronounces them to you. Speak each syllable distinctly so as to make sure that you are speaking it correctly.

| | | |
|---|---|---|
| geography | quantity | arctic |
| arithmetic | learned | February |

2. Use the words above in sentences. Make sentences that will interest your classmates.

### 126. Discussing Things

SAFETY FIRST

1. Be on the lookout for trolley cars, teams, and automobiles in the street. They belong there. You don't.

2. Never point a weapon at any one. Treat every pistol, rifle, or gun as if it were loaded.

3. If the clothes of a person catch fire, wrap a rug or woolen blanket from the person's head toward his feet.

4. Never swallow anything unless you are sure it is harmless. "Mushrooms," "berries," and the wrong medicine have killed many people.

5. Never tease a dog.

6. Treat a strange wire with caution. It may be charged.

7. On the Fourth of July it is a good plan to leave all explosives alone. More people have been killed celebrating the Fourth of July than were killed during the Revolutionary War.

**Oral Exercise.** 1. Read these seven warnings thoughtfully. Then close your book and, as if this were a test of your memory, try to repeat them all.

2. Can you add warnings of your own to this list?

3. Which of the warnings suggests to you something you once saw happen or about which you have read? Tell the class about it. Perhaps you cannot remember a real happening. In that case imagine something that might have happened, and tell it.

4. What do the words *Safety First* mean? What do careless persons sometimes attend to first, instead?

5. Think of all the different ways in which, if you were careless, you could get seriously hurt during one day. Then give a talk on all the dangers you escaped in one day by being careful.

**Group Exercise.** Together with your classmates make a Safety First poster. Let each pupil write on paper a rule or warning — one that he has read in a book or, better, one that he has thought out himself. The rule or warning should be stated in as few words as possible without loss of clearness. The class will decide which ones shall be copied on the board.

The rules or warnings that have been copied on the board should now be rearranged, in order that they may be in the best order. Then each pupil may copy the complete list on a large sheet of drawing paper or cardboard. There should be wide margins as in the beginning of the poster below:

*SAFETY FIRST*

Don't be reckless with matches. Be sure they are burned out before you throw them away.

Do not put sharp things in your mouth.

Never . . .

## 127. Describing Persons

### THE EARLY CALLER

The caller was a woman of thirty. Sherlock Holmes ran her over with one of his quick, observing glances.

"You have come in by train this morning, I see," said Holmes.

She looked at him quickly. "How do you know that?" she asked.

"I observed the second half of a return ticket in the palm of your left glove," replied Holmes. "And you must have had a good long drive in a dogcart, along country roads, before you reached the station."

The lady stared at him in amazement.

"There is no magic in this, my dear madam," said he, smiling. "The left arm of your jacket is spattered with mud in no less than seven places. The marks are fresh. There is no vehicle except a dogcart on country roads that throws up mud in that way."

"You are perfectly correct," said she. "I drove to the station in a dogcart, and caught the early train for London." — ARTHUR CONAN DOYLE, "The Adventures of Sherlock Holmes" * (Adapted)

**Oral Exercise.** 1. Tell what Sherlock Holmes saw and what that told him about the woman who had stepped into his office. It is easy to see things after somebody points them out; the good observer, however, sees what many look straight at but do not see.

2. Give a short description of the janitor of your school. Has he a mustache? What is the color of his eyes? Does he wear a flannel shirt or a cotton one?

* Copyright by Harper & Brothers.

Does he wear a necktie? What kind of hat is his? What kind of watch chain has he? If you cannot answer these questions in regard to a man whom you see every day, do you think your powers of observation are good?

### 128. Letter Writing

**Group Exercise.** 1. Let each pupil write a letter to the teacher in which he describes himself. Each letter is to be signed with a make-believe name. The teacher will try to tell from each description who wrote it.

2. Since the teacher probably knows your handwriting, ask a classmate to copy your finished letter. Copy his in return. Then, with your classmate, reread both to make sure that they are without mistakes.

Longfellow School
Seattle, Washington
May 8, 1921

Dear Miss Smith:

If you are a good observer, you have noticed that I have one head, two arms, and two legs. My legs are of equal length. So are my arms. My head is on the top of my body. Do you know who I am?

Perhaps I ought to add that I have red hair, blue eyes, and green hands. I have been helping my father paint our new garage.

Sincerely yours,
Frank Funnyboy

Longfellow School
Seattle, Washington
May 8, 1921

Dear Miss Smith:

I am a thin little thing with a freckled face and a stub nose. I try to make up for not being pretty by being clean, polite, and cheerful. You once said I had better manners than any other girl in the room. Do you know who I am?

Your loving pupil,
Susie Freckleface

3. Compare your letter with the preceding letters, written by pupils to their teachers, and answer the questions below:

1. Is the heading of your letter correctly arranged and punctuated?
2. Have you placed a colon (:) after the greeting?
3. Does the first line of the body of the letter begin in the right place?
4. Have you written the ending as it should be?
5. Does every sentence begin with a capital letter?
6. Does every sentence end with a period? If any sentence does not end with a period, does it end with a question mark?
7. Have you signed your letter with an interesting make-believe name?
8. Is the envelope correctly and neatly addressed?

4. What other questions are there that you could add to the preceding list to help you to decide where your letter is correct and where it might be improved?

### 129. Study of a Poem

The author of the following song is a cheerful poet. Gray clouds seem to swallow up or engulf the day. They overwhelm the town with their darkness and rain. The poet, however, is not gloomy. Instead, he laughs and sings, for he sees wild flowers and daffodils in those raindrops. He knows that the downpour will help the roses grow beautiful. It will make the fields of clover bloom. Then the bees will come and gather honey there. As the poet thinks what the rain will do, he forgets its wetness and the gray clouds and the darkness. "A fig for rain," he shouts; "a fig for trouble and fretting and those who fret. Let us think of happiness and the violets that are raining down."

SONG

It is n't raining rain to me,
  It 's raining daffodils;
In every dimpled drop I see
  Wild flowers on the hills;
The clouds of gray engulf the day
  And overwhelm the town;
It is n't raining rain to me,
  It 's raining roses down.

It is n't raining rain to me,
  But fields of clover bloom,
Where every buccaneering bee
  May find a bed and room;

A health unto the happy!
A fig for him who frets!
It is n't raining rain to me,
It 's raining violets.

ROBERT LOVEMAN

**Oral Exercise.** What lines in this poem do you like? Is this a very dark day that the poet describes? Tell how gray it is. Is it raining all the time while the poet is singing? What in the poem makes you feel that? Why is the poet so cheerful on this dark, rainy day?

**Dictation Work.** Write the poem from dictation.

**Memory Work.** Learn to recite the poem from memory.

### 130. Making Riddles

**Oral Exercise.** See how quickly you can guess the following riddles. Some of them have more than one correct answer.

1. What has an eye but cannot see?
2. What has teeth but cannot bite?
3. What has a mouth but cannot eat?
4. What has a tongue but cannot speak?
5. What has a head but cannot think?
6. What has legs but cannot walk?

You see, a riddle must be puzzling. A riddle is not the same as a question. A riddle is a question with a puzzle in it. If a pupil should ask, What has legs? that would not be a riddle. There is nothing puzzling about it. Many persons and things have legs. The puzzle comes when a pupil asks, What has legs *but cannot walk*?

When you are trying to make up a riddle, go at it in this way. First, choose some object about which to make the riddle, as, for example, a saw. Then, think about the parts of the object. You notice that a saw has teeth. Still, it cannot bite or eat or chew. Now, ask your question — *not*, What has teeth? *but*, What has teeth but cannot bite or eat or chew?

**Oral Exercise.** Make up riddles about some of the following things:

| | | |
|---|---|---|
| broom | clock | spoon |
| pencil | bird | book |
| rake | stairs | yardstick |
| wagon | scissors | kite |

Often riddles are longer than those at the beginning of this section. Thus:

I am nothing but a long stick, but I have three feet. I cannot speak, but I tell my master, the dry-goods man, how long each piece of cloth is that he sells. What am I?

**Written Exercise.** Make up a riddle. Write it carefully on the board.

**Group Exercise.** Your classmates will try to guess your riddle. Then they will answer the following questions about it:

1. Can it be improved? How?
2. Does every sentence in it begin with a capital letter?
3. Does every sentence end with the proper punctuation mark?
4. Is every word spelled correctly?
5. Is the handwriting neat and clear?

### 131. Correct Usage — *Learn, Teach; Set, Sit*

**Oral Exercise.** 1. Repeat the following sentences several times, singly and with other pupils, until you find it natural to say these forms:

1. Our teacher *teaches* us. She tells us about things.
2. We *learn*. We are learners. We get knowledge.
3. I *learned* this trick from you. *Teach* me another.
4. *Teach* me how to do this. I shall *learn* quickly.
5. I *taught* my brother to swim. He *learned* easily.
6. Will you *teach* me how to use the typewriter?
7. My father *taught* me how to run the automobile.

2. Use in several sentences of your own each of the words in italics in the preceding exercise. Let some of your sentences ask your classmates questions. Notice whether their answers contain these words used correctly.

**Written Exercise.** Fill the blanks in the following sentences with suitable words. If you are in doubt about using a word, read the preceding sentences in which it is correctly used.

1. Please —— me how to train my dog.
2. From whom did you —— all these things? Will you —— me how to do some of them?
3. Who —— him to do everything so well?
4. The teacher —— us. We are learners. We ——.
5. Will you —— me how to make a kite?

**Oral Exercise.** Read the following sentences. Then tell the difference in meaning between *sit* and *set*.

1. I sit here in this easy-chair. He sits on the bench.
2. I sat here yesterday, and he sat there yesterday.

3. He set the umbrella in the corner. Set the box here.
4. Set your grip in the corner, Frank, and sit here.
5. He set his grip down and sat down beside me.
6. Let us sit outdoors. Sit here, Mrs. Jones.
7. Set your basket on the porch and sit in this armchair.

*Sit* means "have a seat"; as,

He *sits* on the bench (He *has a seat* on the bench).
He *sat* on the bench (He *had a seat* on the bench).

*Set* means "place," "put"; as,

He *set* it down (He *put* it down).

**Oral Exercise.** 1. Read aloud the seven numbered lines above, (1) one pupil at a time; (2) in groups of half a dozen pupils each. In the spirit of a game let your group try to read the best of all. Read the sentences repeatedly until your lips and ears are sure of these correct forms. Go back to this exercise every few days and read it again, with distinctness and emphasis.

2. Fill the blanks in the following sentences with *sit* (*sits*) or *set*:

1. He —— in the armchair and I —— on the lounge.
2. —— your cane in the corner and —— on this comfortable bench.
3. You, George, —— here, and you, Mary, —— over there.
4. When the girls have —— the table we shall —— down to dinner.
5. —— your pail on the porch and —— here with me.

3. Use each of the words *sit* and *set* in as interesting sentences as you can make.

## 132. Comparing Things

### THE SIZE OF THE MOON

It is not easy to answer the question which I am sometimes asked, "Is the moon very big?" I would meet that question by another, "Is a cat a big animal?" The cat is no doubt a small animal when compared with the tiger, but I think a mouse would probably tell you that the cat was quite a big animal — rather too big, indeed, in the mouse's opinion. And the tiger himself is small compared with an elephant, while the mouse is large compared with a fly.

When we talk of the bigness or the smallness of a body, we must always consider what we are going to compare it with. It is natural in speaking of the moon to compare it with our own globe, and then we can say that the moon is a small body.

The relative sizes of the earth and the moon may be illustrated by objects of very much smaller dimensions. Both a tennis ball and a football are no doubt familiar objects to everybody. If the earth be represented by the football, then the moon would be about as large as the tennis ball. — Sir Robert S. Ball, F.R.S., "Star-Land" (Adapted)

**Oral Exercise.** 1. Tell in your own words what is said in the first paragraph; in the second; in the third.

2. Compare the objects in each numbered item in the following list. Compare them not for size alone but also for other qualities, as, usefulness, strength, value, beauty, intelligence, kind of material of which made.

1. A silver dollar and a five-cent piece
2. A silver dollar and a paper dollar
3. A fountain pen and an ordinary pen
4. An apple and a pear

5. A chicken and a goose
6. A chicken and a crow
7. Two automobiles of different makes
8. A spider and a fly
9. Two school buildings
10. A horse and a mule
11. A dog and a cat
12. Day and night

### 133. Giving Directions

**Oral Exercise.** 1. Suppose that a stranger meets you in front of the schoolhouse. He wants to know the shortest way to your father's house. In a few words, but clearly and fully, tell him how to get there.

2. Direct a stranger from the schoolhouse to the railway station; to the leading hotel; to the bank; to the most interesting place in your town; to a good fishing place that is not too far away.

**Written Exercise.** Write a letter to the teacher. Pretend that you have moved to some other street. Direct the teacher how to reach your new house from the school building. Give no names of streets and no house numbers, but explain exactly how to find your house without them.

The teacher will read your letter to the class and they will try to guess where you pretended to live.

**Oral Dramatization.** Two pupils stand in opposite corners of the schoolroom, playing that they are telephoning each other. The first asks the second to direct him from the railway station to various places in town;

the second replies politely, and briefly gives clear-cut directions over the make-believe telephone.

**Group Exercise.** It would add to the fun of the preceding exercise if you and your classmates made a class telephone directory.

The names of the pupils should be arranged in the order of the letters of the alphabet. Names beginning with *A*, as, *Adams* or *Atkinson*, would be placed at the top of the list; *Brown* or *Burns* or other names beginning with *B* would come next; and so on to names beginning with *Z*, which would come last in the list.[119]

After each name should be written the telephone number of the pupil. Each pupil may choose his own number.

During the telephoning, one of the pupils may be chosen to be the operator, or "Central." One of the duties of "Central" might be to stop any telephone conversation if one of the speakers uses too many *and's*, *so's*, or *then's*.

### 134. Story-Telling

#### TAMING THE COLT *

A fine young horse of Mr. Laurie's was kept at Plumfield one summer, running loose in a large pasture across the brook. The boys were all interested in the handsome, spirited creature, and for a time were fond of watching him gallop and frisk with his plumy tail flying, and his handsome head in the air. But they soon got tired of it, and left Prince Charlie to himself — all but

* Copyright, 1899, by John S. P. Alcott.

Dan. He never tired of looking at the horse, and seldom failed to visit him each day with a lump of sugar, a bit of bread, or an apple to make him welcome. Charlie was grateful, accepted his friendship, and the two loved one another as if they felt some tie between them, hard to explain but strong. In whatever part of the wide field he might be, Charlie always came at full speed when Dan whistled at the bars, and the boy was never happier than when the beautiful, fleet creature put its head on his shoulder, looking up at him with fine eyes full of intelligent affection.

"We understand one another without any talk, don't we, old fellow?" Dan would say, proud of the horse's confidence.

Mr. Laurie came now and then to see how Charlie got on, and spoke of having him broken to harness in the autumn.

"He won't need much taming, he is such a gentle, fine-tempered brute. I shall come out and try him with a saddle myself some day," he said, on one of these visits.

"He lets me put a halter on him, but I don't believe he will bear a saddle even if you put it on," answered Dan, who never failed to be present when Charlie and his master met.

"I shall coax him to bear it, and not mind a few tumbles at first. He has never been harshly treated, so, though he will be surprised, I think he won't be frightened, and surely will do no harm."

"I wonder what he would do," said Dan to himself, as Mr. Laurie went away.

A daring fancy to try the experiment took possession of the boy as he sat on the uppermost rail with the glossy back temptingly near him. Never thinking of danger, he obeyed the impulse, and while Charlie unsuspectingly nibbled at the apple he held, Dan quickly and quietly took his seat. He did not keep it long, however, for with an astonished snort, Charlie reared straight up,

and deposited Dan on the ground. The fall did not hurt him, for the turf was soft, and he jumped up, saying, with a laugh, —

"I did it anyway! Come here, you rascal, and I 'll try it again."

But Charlie declined to approach, and Dan left him, resolving to succeed in the end; for a struggle like this suited him exactly. Next time he took a halter, and having got it on, he played with the horse for a while, leading him to and fro and putting him through various antics till he was a little tired; then Dan sat on the wall and gave him bread, but watched his chance and, getting a good grip of the halter, slipped onto his back. Charlie tried the old trick, but Dan held on. Charlie was both amazed and angry and, after prancing for a minute, set off at a gallop, and away went Dan heels over head. If he had not belonged to the class of boys who go through all sorts of danger unharmed, he would have broken his neck; as it was, he got a heavy fall, and lay still collecting his wits, while Charlie tore round the field tossing his head with every sign of satisfaction at the defeat of his rider. Presently it seemed to occur to him that something was wrong with Dan, and he went to see what the matter was. Dan let him sniff about for a few minutes; then he looked up at him, saying as decidedly as if the horse could understand, —

"You think you have beaten, but you are mistaken, old boy; and I 'll ride you yet — see if I don't."

He tried no more that day, but soon after attempted a new method of introducing Charlie to a burden. He strapped a folded blanket on his back, and then let him race, and rear, and roll, and snort as much as he liked. In a few days Charlie permitted Dan to mount him, often stopping short to look round, as if he said, half patiently, half reproachfully, "I don't understand it, but I suppose you mean no harm, so I permit the liberty."

Dan patted and praised him, and took a short turn every day, getting frequent falls but trying again in spite of them, until he

had the handsome colt completely tamed. Dan, you may be sure, was both proud and pleased; and best of all, in spite of all their struggles together, Prince Charlie loved him better than he did his master. — LOUISA M. ALCOTT, "Little Men" (Adapted)

**Oral Exercise.** 1. Read this story not as it is printed but in many short sentences. Drop the voice and pause briefly at the end of each sentence. You might begin it as follows:

Mr. Laurie had a fine young horse• It was kept at Plumfield one summer• It ran loose in a large pasture• This pasture lay across the brook• The boys were all interested in the creature• It was handsome• It was spirited•

2. Find the following words in the story. For each one give one or more words of the same or nearly the same meaning.

| | | | |
|---|---|---|---|
| fine | gentle | astonished | presently |
| spirited | present | deposited | occur |
| creature | coax | declined | decidedly |
| watching | harshly | approach | beaten |
| failed | surprised | resolving | attempted |
| grateful | frightened | succeed | method |
| explain | daring | suited | introducing |
| fleet | fancy | various | permitted |
| intelligent | experiment | antics | reproachfully |
| affection | temptingly | unharmed | frequent |
| proud | impulse | satisfaction | completely |
| confidence | unsuspectingly | defeat | tamed |

3. See in how many different ways you can express the thought of each of the following sentences:

1. The boys were all interested.
2. The horse was grateful and accepted his friendship.

**3.** Its fine eyes were full of intelligent affection.

**4.** We understand one another.

**5.** He is such a gentle, fine-tempered brute.

**6.** A daring fancy to try the experiment took possession of the boy.

**7.** He obeyed the impulse.

**8.** The horse declined to approach.

**9.** Dan resolved to succeed in the end.

**10.** Dan lay there, collecting his wits.

**11.** It seemed to occur to the horse that something was wrong with Dan.

**12.** He tried no more that day.

4. Now read the story again in short sentences with a clear-cut pause at the end of each. Besides, use words and expressions of your own instead of those in the story.

5. Tell the story. Make a very short story of it. See how short you can make it without losing anything important.

6. Did you ever try to train a dog or any other animal to do some simple thing? Tell what you did and how you succeeded. Or tell about one of the following subjects:

Taking Care of Chickens
Keeping Rabbits
Taking Care of a Horse
My Pet Bird
Making Friends with a Squirrel
The Kind of Dog That I Want
Trained Circus Animals I Have Seen

Or, if you prefer, read an interesting account of the taming of some wild animal, and tell the class about it.

### 135. Letter Writing

525 Lake Avenue
Ithaca, New York
May 29, 1921

Dear Amy:

I want to tell you about a letter-writing game we played at school to-day. The teacher asked each boy to write the girls a letter of advice on how to improve their speaking. Each girl was to write the boys the same kind of letter.

You ought to have heard the letters read aloud. Some were very bright and funny.

One boy began his letter in this way:

"You girls would be better speakers than we boys if you did not talk so fast and use so many *and's*. Why don't you girls drop all those *and's* in the wastebasket?"

One girl's advice to the boys began with these sentences:

"You boys make a great deal of noise on the playground. Why don't you talk louder when you give your talks in school? Your voices are so weak then and you look so pale and trembly that I think you are afraid of something. Are you afraid of us?"

Your old friend,
Dorothy Martin

**Written Exercise.** Play the game that is explained in the letter above. For the heading use your home address. For the greeting write *Dear Boys* or *Dear Girls*.

### 136. Study of a Poem [103]

Did you ever have a dispute with a friend? You thought you were wholly in the right, and your friend thought he was. But it may be that you were both wrong — or partly wrong and only partly right. This sometimes happens. It happened in the story told in the following poem:

THE BLIND MEN AND THE ELEPHANT

There were six men of Indostan,
To learning much inclined,
Who went to see the elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

The first approached the elephant
And, happening to fall
Against his broad and sturdy side,
At once began to bawl:
"Oh, bless me! but the elephant
Is very like a wall!"

The second, feeling of the tusk,
Cried: "Ho! what have we here,
So very round, and smooth, and sharp?
To me 'tis mighty clear
This wonder of an elephant
Is very like a spear!"

The third approached the animal
And, happening to take

The squirming trunk within his hands,
Thus boldly up and spake:
"I see," quoth he, "the elephant
Is very like a snake!"

The fourth reached out his eager hand
And felt about the knee.
"What most this wondrous beast is like
Is mighty plain," quoth he;
"'T is clear enough the elephant
Is very like a tree!"

The fifth, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an elephant
Is very like a fan!"

The sixth no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right,
And all were in the wrong!

JOHN GODFREY SAXE

**Oral Exercise.** 1. What does the first blind man say? Read only the words that he speaks. In the same way read the words spoken by the second blind man; those spoken by the third; by the fourth; by the fifth; by the sixth. State each blind man's opinion in your own words.

2. Let six pupils represent the six blind men, and let each in turn read the words that are spoken by the one he represents. Let each try to read as he thinks his blind man talked. They were all sure they were right, you remember. Now let each pupil tell in his own words what his particular blind man thinks the elephant is, and give a reason for his opinion.

**Oral Dramatization.** 1. Let each pupil choose which blind man he will be, and decide what he will say to prove to the others that his idea of the elephant is the right one. Now let six pupils who have chosen the six parts play the story. Each blind man examines the imaginary elephant, and expresses in his own words what kind of thing he thinks it is. Each tries to make the other blind men see what he thinks the elephant is. Each says what the poem says, and much more, to prove to the others that he is right.[117]

2. Let another six play the story. Did they do it better? Did they talk more naturally?

**Memory Exercise.** Let teams of six pupils each recite this poem. An entire team may recite the first stanza in concert. Then each member of that team may recite one of the following six stanzas in turn, and at the end the whole team may recite the last stanza together.

### 137. Review [120] — Oral

**Group Exercise.** 1. Can you pronounce every word in the following list correctly? As you read these words aloud the class will listen for mistakes. The list is made up of words that are often mispronounced.

| | | |
|---|---|---|
| **1.** honest | **13.** throw | **25.** kept |
| **2.** honor | **14.** follow | **26.** girl |
| **3.** going | **15.** was | **27.** finger |
| **4.** church | **16.** besieged | **28.** singer |
| **5.** catch | **17.** tune | **29.** way |
| **6.** glove | **18.** June | **30.** wish |
| **7.** broom | **19.** boil | **31.** four |
| **8.** join | **20.** lot | **32.** vast |
| **9.** cow | **21.** tale | **33.** think |
| **10.** car | **22.** dale | **34.** that |
| **11.** idea | **23.** wad | **35.** cup |
| **12.** why | **24.** meal | **36.** cub |

2. Together with your classmates make sentences containing the words of the list above.

**Memory Exercise.** Which of the poems that you learned this year did you enjoy most? Can you recite it? Reread it first, in order to make sure that you can recite it without a mistake or a pause.

**Oral Exercise.** 1. Can you tell the class a story without using a single *and* or *so* or *then*? This is not an easy thing to do. Select a story, either one from this book or one that you have heard or read outside of school. First, say it over to yourself and watch for the troublesome three words you wish to avoid. Then, when

you are sure you will make no use of those words, tell the story to your classmates, who will keep a sharp lookout for any *and*, *so*, or *then* that tries to slip into your story.

2. In the same way explain to your classmates the exact arrangement of the rooms in your father's house or the exact arrangement of the cups and dishes on the shelves in your mother's pantry.

**Game.** Without using any *and's*, *so's*, or *then's*, as in the preceding exercises, tell the beginning of a story. If you can, invent a very entertaining beginning. When you have reached an exciting place in it, stop short and point to a classmate who is to go on with the story. He in turn, after he has made up one or more happenings, may ask a classmate to carry the story forward; and so on from pupil to pupil. No story-teller, however, may use a single *and*, *so*, or *then*. If he does, he must yield his place to the pupil who discovered the objectionable word.[121]

### 138. Review [120] — Written

**Group Exercise.** Write on the board as long a sentence as you can without using a single *and*, *so*, or *then*. Other pupils will try to write longer ones. The class will decide which is the longest and the most sensible sentence.

**Written Exercise.** Rewrite only those of the following groups of words that are not sentences. By adding suitable words to these, make sentences of them.

1. The little dog on the front seat of the automobile.
2. The dog barked.

3. The dog barked loud and angrily.
4. The comical man in the moving-picture play.
5. The boys laughed.
6. The laughing boys and the giggling girls.
7. The tent was blown down.
8. John is here.
9. Never thinking of the danger.
10. Hoping to see you soon.
11. Once upon a time.
12. Your letter of last week.
13. I am waiting.
14. Where is my hat?
15. The long bridge of steel over the wide and swift stream.
16. The swift swallow and the swifter bullet.
17. Times change and we change.
18. The changing times.
19. Who is that?
20. Is that you?

**Game.** Turn to the picture at the front of this book. On a sheet of paper write a question about that picture. Pass the question to your neighbor. If he discovers a mistake in it, particularly in spelling or punctuation, he will return it to you unanswered; but if there are no mistakes in it, he will try to write you an interesting answer. If his answer is correct in spelling and punctuation, you may read it to the class together with your question.

**Written Exercise.** Rewrite the following passage.[122] Arrange it in proper form. Write capital letters and insert punctuation marks where they are needed.

nahant massachusetts august 18 1859
dear little friend your letter followed me down here by the sea-side where i am spending the summer with my three little girls the oldest is about your age since little girls ages keep changing every year i can never remember exactly how old she is i have to ask her mamma who has a better memory than i have her name is alice i never forget that she is a good girl and loves poetry as much as you do the second is edith with blue eyes and beautiful golden locks which i sometimes call her nankeen hair to make her laugh she is a very busy little woman and she wears gray boots the youngest is allegra which you know means merry she is the merriest little thing you ever saw she is always singing and laughing all over the house affectionately henry w longfellow

## SUMMARY OF RULES FOR THE USE OF CAPITAL LETTERS AND PUNCTUATION MARKS

### Capital Letters

A capital letter should be used

1. To begin every sentence.
2. To begin every word in a person's name.
3. For every initial.
4. To begin titles and the abbreviations of titles.
5. To begin the names of the days of the week.
6. To begin the names of the months and their abbreviations.
7. To begin the names of the holidays.
8. To begin the names of places and schools.
9. For the words *I* and *O*.
10. To begin the first word of a quotation.
11. To begin the first and the principal word in the greeting, and the first word in the ending, of a letter.
12. To begin every name given to God.

## PUNCTUATION MARKS

1. The period (.) should be used
   - *a.* At the end of a sentence that tells something.
   - *b.* After an abbreviation.
   - *c.* After an initial.
2. The question mark (?) should be used at the end of a sentence that asks something.
3. The comma should be used
   - *a.* To separate from the rest of the sentence the name — or the words used for the name — of the person addressed.
   - *b.* To separate a quotation from the rest of the sentence.
   - *c.* To separate *yes* and *no* in answers from the statements which follow them.
   - *d.* To separate a sentence into parts so that its meaning may be clear to the reader.
   - *e.* To separate in a date the day of the month from the year.
   - *f.* After the first line of the ending of a letter.
4. The colon (:) should be used after the greeting of a letter.
5. Quotation marks should be used
   - *a.* To inclose a quotation and each part of a divided quotation.
6. The apostrophe should be used
   - *a.* To show where in contractions a letter or letters have been omitted.
   - *b.* To show or help to show possession.

# NOTES TO THE TEACHER

(For the convenience of those teachers who do not have a copy of Primary Book, Part One, the Notes to the Teacher appearing therein are reprinted here, in the belief that they may be useful in connection with the use of Part Two.)

**Note 1** (page 3). Although the lessons in this book are addressed to the pupil, it will probably be advisable for the teacher to reproduce the procedure of the first ones orally and independently of the text, rather than to confront the class at once with the printed page. In some instances, however, it will be preferred from the beginning to work out each lesson as it stands, the class reading and studying the text with the teacher (the "study recitation"). In no case should there be haste. If the teacher finds that the Christmas lessons cannot easily be reached by December, or the valentine lessons by early February, much depending on the class, judicious omissions are advised. The plan of the text makes this both permissible and easy. The teacher is asked to read the Preface and is strongly urged to read the entire book, including the Notes, at the beginning of the year's work.

**Note 2** (page 3). The spirit of play should pervade the composition period. Pupils should feel as free and happy as on the playground. It is suggested that they be encouraged to "let go" when they are playing stories. Let there be much action, even exaggerated action. Let there be unembarrassed speaking, even if it be sometimes a little louder than necessary. Let there be energetic pantomime. When animals are imitated, or sleepy boys, or elves, let it be done with a will, perhaps even ludicrously. This freedom and abandon of play and fun will help lay the foundation for natural, vigorous, and interesting self-expression. See Note 16.

**Note 3** (page 4). A number of pupils may be asked to show how the sleepy boy looked as he wakened. Let each one lie on the platform or floor before the class, apparently fast asleep; then awaken and stretch and yawn prodigiously; and finally awake fully and realize lazily that mother is at the bedside. This may represent an awakening from dreamless sleep. Next, let each player awake with a start, as Tom may have done after his exciting dream. It may be advisable with some classes, as a preliminary "warming up," to ask that (for example) flying a kite, riding a horse, picking flowers, sweeping and dusting a room, rowing a boat, be represented in pantomime. See Note 16.

**Note 4** (page 5). No finished dramatic product is looked for in these exercises. The ends are (1) the pupils' keen pleasure in the activity and expression involved in the play; (2) the creation of a situation that means for the pupils freedom and absence of self-consciousness; (3) purposeful speech by the children

"in the situation"; (4) development of increasing interest in the story as a basis for further, and now story-telling, expression work. *No* rehearsing, *no* memorizing of speeches, but originality, extemporaneous expression, natural, spontaneous speech, are desired. Later on, different pupils should be asked to be managers of plays, selecting players, giving stage directions, urging the actors to speak more, to act more naturally, etc. See Note 16.

**Note 5** (pages 5, 19). It is desirable that all pupils take part in the dramatizations, and not only the favored or the forward few. Besides, each pupil should be encouraged to play the part *as he sees it*. Originality, not thoughtless imitation, is desired. It is the *differences* that will be recognized as interesting and valuable in schoolrooms where individuality is encouraged; and it is the differences that justify repeated playing of the same story before the same audience. See Notes 16 and 59.

**Note 6** (page 6). It is astonishing and delightful how well little people do when they are permitted to take the initiative and to assume responsibility. Frequently pupils should be allowed to work out a play alone, the teacher helping only when asked or when the situation calls loudly for her assistance. See Note 16.

**Note 7** (page 6). If the purpose of language teaching is the improvement of pupils' speaking and writing, pupils must speak and write abundantly. But they must do more. Two garrulous housewives may gossip over the back fence for years and at the end of that time speak no better than at the beginning. The same grammatical errors with which they began, the same infelicities of expression, the same lack of organization, the same meager and overworked vocabulary, the same mispronunciations and slovenly utterance, will still be there. Why is this? The reason indicates clearly that it is not enough that pupils speak and speak and write and write. This is only half the battle. In addition there must be continual attention to the problem of improvement in speaking and writing. This improvement is a task of years, and only one step can be taken at a time. In these first lessons criticism should be directed mainly to the matter of the pupil's expressing himself fully. See Notes 21 and 65.

**Note 8** (page 7). As pupils suggest improvements, Tom's dream should be rewritten on the board, sentence by sentence, the point being throughout that Tom did not tell all that he had in mind. The class will greatly enjoy and profit by seeing Tom's original bald, fragmentary story become a vivid narrative, full of interesting detail and realistic color. See Note 65. Later this should be compared with Tom's improved narrative as it stands on pages 7 and 8. Pupils should not conclude, however, that *length* is necessarily a virtue in compositions. What is desired is not mere fullness but fullness of interesting detail.

**Note 9** (pages 9, 47, 87.) After pupils have read the introduction to the poem, or the teacher has freely developed one (see Note 1), the poem should be read aloud

by the teacher, in order that the class may be impressed at once with its rhythm and thought. A second reading by the teacher, immediately following the first, may be advisable, in order to deepen the first favorable impression. With most classes every selection in the book should be read, the first time, by the teacher to the class. Many teachers memorize the poems, reciting instead of reading them.

**Note 10** (page 9). Some teachers will desire to use the second half of this poem. Judiciously employed, that half will be greatly enjoyed by children and will, in fact, give added point to the first half.

**Note 11** (page 9). When the force of each word has been explained, pupils should use it in sentences of their own and thus show that they understand its meaning.

**Note 12** (page 10). Each pupil should be required to write at the top of his paper his name, the name of his school, and (later in the third grade) the date of writing. Wide right and left margins, not less than one inch, should be insisted on.

**Note 13** (pages 10, 39). Far better than the traditional correction of completed papers by the teacher at home it is for the teacher to walk up and down the aisles while pupils are busy copying, and to point out sympathetically their mistakes, making concrete and constructive suggestions where they are needed.

**Note 14** (pages 11, 175). The best way for the pupil to memorize, as is well stated in Pillsbury's "Essentials of Psychology," page 192, is "to read through the whole selection from beginning to end, and to repeat the reading until all is learned, rather than to learn bit by bit." The teacher should join the class in reading the poem aloud repeatedly, in order that pupils may have the right emphasis and expression while they memorize. See Note 46.

**Note 15** (page 11). Pupils will enjoy, in this connection, hearing some of the wonderful tales, which might very well have been fantastic dreams, of Baron Munchausen. See "Tales from Munchausen," edited by Edward Everett Hale (D. C. Heath & Co.). The telling of dreams involving comical situations should by no means be discouraged. The funnier they are, other things being equal, the better.

**Note 16** (pages 11, 90, 150, 151, 211). The term *group exercise* designates in this book those class activities in which pupils manage the matter in hand mainly themselves, or in which they work together on a problem as in a laboratory.

Instead of the teacher's presiding like an autocrat over the class, giving commands, making inspections and corrections, asking questions, issuing instructions, rules, and warnings, a more democratic system and a more profitable one educationally has recently taken possession of the schools. It is illustrated by the group exercise. The group exercise is a socialized recitation. The teacher guides from the background. Pupils work together as in a laboratory, suggesting, criticizing, defending, discussing, reaching conclusions.

The group exercise should never be hurried. A few truly constructive recitations of this sort will benefit pupils more than a large number of hasty and superficial ones.

When, as is frequently the case in this book, the group exercise is utilized for the class correction of compositions, these latter should often be copied on the board. They should be examined more than once, a single critical question being considered in each reading. A list of suitable questions may very well be kept on the board for easy reference. This list will of course be changed from time to time, with the changing needs of the class. As each new technical point is mastered, appropriate questions will suggest themselves for its use in the criticisms of compositions. Thus, the study of pronouns will add specific questions that bear on the correct use of pronouns in pupils' compositions.

If frequent copying on the board prove impracticable, even though it be done before and after school hours, it is suggested that pupils *reread* their compositions or parts of them to the class, this time *for correction purposes*. The reader should make a short pause at the end of each sentence, in order that his classmates may question him, for example, as follows: Did you begin that sentence with a capital letter? Did you end it with a question mark? How did you spell so and so? and so on. Thus each sentence may be criticized and even become the object of animated discussion.

Sometimes committees should be appointed to look for specific errors. One committee might report the use of too many *and's*, *so's*, and *then's*, another the use of such usually unnecessary introductory words as *now*, *say*, *well*, *why*, and *listen*, and still other committees should look for other points, good and bad, in the speaking and writing of their classmates.

It will occur to the teacher that these group exercises in the correction of compositions are in effect nothing less than the *most vital reviews*.

It does not take an alert teacher long to discover that the socialized recitation (in which pupils speak to each other, within certain semi-parliamentary restrictions, as in a social gathering, rather than to the enthroned teacher and to no one but the teacher) gives reality, vitality, and attractiveness to much English work that could hardly be carried on, as indeed it was not carried on, under the earlier undemocratic schoolroom government or teacher rule. Moreover, since the study of English composition is essentially the study of the art of communication, it is imperative that each speaking pupil be provided with an audience and each writing pupil with a reader if the study is to be of genuine interest to the learner.

The ideal classroom condition for the socialized recitation is that all but the learning group be excluded from the room, with the exception of the teacher, who is present as adviser, court of appeal, and invisible guide and guardian.

This condition removes lazily watching bystanders whose interest in the class situation cannot be keen, personal, and responsible enough to keep them out of mischief. This ideal state of affairs cannot always be realized. Teachers must adapt themselves and their English work to the circumstances governing their teaching. In rural schools, particularly, good judgment is called for. Here the classes in one room are usually relatively small and many; indeed, there are frequently several classes consisting of only one pupil each.

What shall be done in such one-pupil classes with the socialized recitation, the group exercises, the class criticisms, the inter-pupil correspondence and the class post office, the exchanging of letters for correction purposes, the pupil conversations and dramatizations, the games, the team work, the story hour, the debates, and the other socialized activities suggested for the English work? Remembering that the best work in English cannot be realized without such socializations, the teacher may follow one or more of the following suggestions: (1) if possible, to combine several one-pupil classes for the English work; (2) to take part in the class work as if a member of the class rather than an instructor, that is, to engage in the activities required of the pupils, the story-telling, the dramatization, the letter writing, the games, the debates, rather than to remain an outsider and a critical and superior onlooker; (3) to utilize the dramatization exercises for impersonations and soliloquies; (4) to transform the games into solitaires; (5) to employ the critical questions of the group and correction exercises for individual criticism of compositions; (6) to utilize the story-telling and other suitable composition exercises in one class for the entertainment or instruction of the other classes.

One original teacher, rather than devitalize the subject by teaching it in the old-fashioned way of assigning composition topics to be worked on *in vacuo* (to which procedure the present textbook will, of course, lend itself as readily as any other) resorted to the device of socializing the work for the one-pupil class by adding a number of imaginary pupils to the real one. These gradually developed definite, constant, and easily recognizable characteristics as they took part in the "class" activities, some being impersonated and made to speak and recite by the teacher, others by the one real pupil. That the one pupil made rapid progress in this most exceptional situation is not surprising, when the unusual amount of activity that fell to his lot is considered. This instance is recorded here for its interest and the light it throws on new methods of teaching as opposed to old; but each situation invites its own solution, which must always depend in large measure on the discretion of the teacher.

Attention is called to the following excerpt from Finlay-Johnson's "The Dramatic Method of Teaching" (Ginn):

Having brought my school to a condition in which the pupils had really lost and forgotten the relationships of teacher and pupil, *by substituting those of fellow workers, friends, and playmates*, I now set to work to use to full advantage this condition of affairs. It was now quite possible to play any game in school without fear of the pupils' getting out of hand, confused, or too boisterous. There could be plenty of liberty without license, because the teacher, being a companion to and fellow worker with the pupils, had a strong moral hold on them and shared in the citizen's right of holding an opinion, being heard, therefore, not as "absolute monarch," but on the same grounds as the children themselves. Hence every one exerted his or her individual powers to make the plays a success, and it was the equal right of teacher or child to say, "So-and-so isn't playing the game," or in some other way to criticize the actions of others. It was, moreover, a point of honor that pupils so criticized should take the matter in good part and endeavor to conform to the rules of the game.

**Note 17** (pages 12, 113). It is suggested that the term *sentence* be used incidentally by the teacher while writing on the board. The beginning capital letter and the final punctuation mark (period or question mark) should be pointed out, as well as capital *I*, also incidentally. Besides, the terms *punctuation mark*, *period*, and *question mark* should receive passing notice. The object is to give pupils a preliminary acquaintance with these technicalities. No definition of the sentence should be attempted in this grade, but the foundation for sentence sense may be laid successfully.

**Note 18** (page 12). Improvement here should take the form of adding interesting and significant details, as was done on pages 6 and 7 in the improvement of Tom's dream. The matter of variety in expression may be lightly touched. By no means should the work be formal or heavy or above the heads or interests of the pupils. So far as possible let them make the suggestions.

**Note 19** (pages 12, 39). Let the dictation clearly indicate, by a dropping of the voice and by a pause, the end of each sentence. Thus, the dictation work will be a drill rather than a test in the writing of sentences. Preparation for dictation work may include counting the capital letters in the selection to be written, counting the periods, etc. It is suggested that occasionally the pupils be asked to repeat each sentence aloud as it is read by the teacher, and then write it.

**Note 20** (page 13). See page 23 for the fuller presentation of *saw* and *seen*. In this connection the teacher need hardly be reminded that good English is largely a matter of habit rather than of knowledge, and that repetition under stimulus and in the atmosphere of interest is the means of establishing habits. Of course the game is one of the best of these means. See Note 98.

**Note 21** (pages 14, 25, 67, 72, 82). Encourage originality. Applaud unusual conceptions. Let pupils give free rein to their imaginations. Some of the best sentences may be written on the board, both for their content interest and to emphasize again the capital letter at the beginning, the punctuation mark at the end, and capital *I*. Besides, work in variety of expression or in amplification may profitably become an incident of the game. Thus, a sentence like "I saw an automobile" offers a real opportunity. It should be placed on the board. By means of questions the class should be led to amplify it, to give it definition, color, interest. What sort of automobile was it? Was it new or old? Where was it? Who was in it? Etc. Finally the original, meager sentence becomes, "I saw an old, unwashed automobile that stood by the roadside with the driver asleep on the back seat," or, "I saw a shining new automobile spin noiselessly down the street with three laughing children on the back seat." See Notes 7 and 65.

**Note 22** (page 20). While the fable of the ants and the grasshoppers is occupying the attention of the pupils certain classic phrasings of its lesson may profitably be put on the board. See Proverbs, Chapter VI, verses 6–11, besides the quotations below. A lesson devoted to the study of these may be given, followed by exercises in copying and memorizing.

"Whatsoever a man soweth, that shall he also reap."

"Work while it is day: for the night cometh, when no man can work."

"There is a time for work and a time for play."

"He that will not work shall not eat."

"When you play, play with all your might. When you work, do not play at all."

**Note 23** (pages 22, 51). Pupils should stand before the class as they tell their stories. Only when they *face* their classmates can they speak *to* them effectively. There is no good in pupils' speaking unless they speak *to* some one. They must, like adults, have a real audience and something to tell that audience which it does not already know. Or, if there be repetition, this must be for a purpose that is of interest to the audience and therefore to the speaker. See Note 16.

**Note 24** (page 25). A little talk on "Sharp Eyes" is suggested.

**Note 25** (page 25). The teacher's attention is called to the following matter having to do with (1) vocal drill, (2) the discovery and treatment of speech difficulties or defects, (3) speech difficulties peculiar to some foreign children in American schools, and (4) stammering or stuttering.

## VOCAL DRILL

The purpose of vocal drill is to give breath control, to strengthen the voice, to give purity of tone, distinctness of enunciation, and agreeable utterance. The teacher should make use of the following drills every week. They hardly

need special motivation, since the needs of the class in this respect can be pointed out incidentally during any recitation. The same drills may be used over and over, exactly as in the case of gymnastics, but teachers will have no difficulty in devising variations if these seem desirable.

It is a common fault of teachers and pupils, especially when speaking in a large room or when calling a person from a distance, to pitch the voice too high. No matter how large the room, speakers will do well to pitch the voice in the middle of the vocal range and to keep it there much of the time. It is suggested that teachers scrutinize their habit in this regard and, if they find themselves at fault, reform their method of speaking. The gain in speech power will more than repay them.

**Exercise.** 1. Stand erect, arms at the sides. Inhale slowly through eight counts, gradually raising the arms until they are extended at the sides and on a level with the shoulders. Hold the breath through four counts, and at each count bring the palms of the hands sharply together in front and on a level with the shoulders, then back sharply. Exhale explosively. Repeat several times.

2. Stand erect, hands at the sides. Slowly and by repeated inhalations pack the lungs with air — that is, inhale a short breath, then hold it a moment; add another short breath to it, then hold both; and so on until the lungs are packed to their full capacity. Exhale explosively. Repeat.

3. Stand erect, hands at sides. Inhale quickly. Hold through four counts. Exhale slowly through four counts, pause, exhale slowly through four more counts, pause; then continue in this way as long as there is breath left. Repeat.

4. Repeat the preceding exercise with this difference: instead of exhaling silently, softly make the sound *n-n-n*; again, the sound *m-m-m*; again, the sound *ah-ah-ah*. Repeat with the following sounds in turn: *oh-oh-oh*; *ee-ee-ee*; *ay-ay-ay*; *oo-oo-oo*; then repeat, placing the following consonants in turn before the vowel sounds above: *n*, *m*, *l*, and *r*.

5. Stand erect, hands at sides. Inhale quickly and quietly, without raising the chest or shoulders perceptibly. Exhale slowly and steadily, making a soft buzzing sound. Make the sound as even and prolonged as possible.

6. Sound *oo-ah* softly about the middle of the vocal range and go up one full tone and back; then go down one full tone and back; then combine the two. Continue the latter exercise as long as the breath lasts. Be sure to begin with a full breath.

7. Repeat the preceding exercise with the following in turn: *oo-ee*, *oo-ay*, *oo-oh*, *noo-nah*, *noo-nay*, *noo-noh*, *noo-ee*, *moo-mah*, *moo-moh*, *moo-mee*, *moo-may*; and with other similar combinations that suggest themselves.

8. Read one or more paragraphs from your reading book. Read them in a whisper, but so distinctly that every one in the room is able to understand you.

## SPEECH DIFFICULTIES OR DEFECTS

Some pupils, particularly children of foreign parentage, labor under the disadvantage of not being able to pronounce easily, if at all, some of the sound combinations that occur in English words. It is suggested that pupils be tested by means of the following list of words, each of which represents a speech difficulty. The italicized letter or letters in each word indicate the difficulty involved in that word.

1. c*a*tch, c*a*n
2. f*a*rm, c*a*lm, c*a*lf
3. Am*e*rica
4. f*e*rn, h*e*r
5. st*ee*l, s*ea*l, *ea*t
6. g*i*ve, t*i*n
7. *o*ffice, *o*range
8. wind*ow*, foll*ow*
9. r*oo*m, br*oo*m
10. t*u*ne, T*u*esday
11. cu*b*, cu*p*, cur*b*
12. *t*ale, *d*ale, *d*one
13. lan*d*, a*dd*, an*d*
14. *f*ine, *f*ound, *f*our
15. *v*ast, *v*ile, fi*v*e
16. w*h*eat, w*h*en, w*h*y
17. besie*g*ed, *j*ump, ba*dg*e
18. fin*g*er, lin*g*er, lon*g*er
19. sin*g*er, rin*g*ing
20. ca*r*, fa*r*, ide*a*
21. wa*s*, no*s*e, exerci*s*e
22. a*ss*ure, lei*s*ure
23. kep*t*, slep*t*, las*t*
24. *th*ink, *th*in, brea*th*
25. brea*th*e, *th*e, *th*is, *th*at
26. *w*ell, *w*ay, *w*ord, *w*agon
27. goin*g*, doin*g*, laughin*g*
28. h*ow*, c*ow*, d*ow*n, t*ow*n
29. b*oi*l, *oy*ster
30. j*oi*n, g*ir*l

When a speech difficulty is discovered, the pupil should be asked to speak the troublesome sound in imitation of the teacher. If he cannot learn it by imitation the sound should be taught him by position. For instance, if he says "dis" for "this," he is placing the tip of the tongue against the gum back of his upper teeth instead of placing it between the teeth as he begins the word. If the pupil cannot learn to produce the sound or pronounce the word after the proper position of the speech organs has been shown him, the speech defect may be a serious one, due to mental disorders or physical defects, and should be diagnosed and prescribed for by a specialist.

## SPEECH DIFFICULTIES PECULIAR TO SOME FOREIGN CHILDREN

Teachers of foreign children in American schools will recognize the following speech difficulties. These should have been overcome before the pupil reaches the present grade. Frequently, however, they persist to even higher grades. The suggestions given in the last paragraph of the preceding section apply to the present section.

b *instead of* v

*Vote* is pronounced "bote," and *very* "berry." The pupils need to be taught the correct position of teeth and lips and then to be given suitable phonetic drill, that is, drill in the pronunciation of lists of words involving the difficulty.

s *preceding a consonant*

*Spool* is pronounced "es-spool." Lists of words like *school*, *scold*, *Scotch*, *skill*, *scar*, *sketch*, *scoop*, *smooth*, *smudge*, *spread*, *span*, *spin*, should be placed on the board (the pupils possibly coöperating in the making of the list) and made the object of daily drill.

d *instead of soft* th

*This* is pronounced "dis." The pupil should be taught to place the tip of the tongue between the teeth in pronouncing such words as *this*, *that*, *there*, *then*.

t *instead of aspirate* th

*Thing*, *think*, *three*, are pronounced "ting," "tink," and "tree." Again the pupil needs to be taught to place the tip of the tongue properly and to be drilled with lists of words.

gw *instead of* w

*Woman* is pronounced "gwoman." The lips should be placed as for whistling, then the *w* sound should be given. When this proves difficult, the pupil may be asked to give the sound of a barking dog, *woo-woo*.

sh *instead of* ch

*Watch* is pronounced "wash." The pupils should be asked to give the sound of a chugging engine. Having succeeded with that, they should be given phonetic drill with such words as *chair*, *choose*, *chain*, *charge*, *chilly*, *chin*. Pupils may be asked to assist the teacher in finding suitable words for a list on the board.

ch *instead of* sh

*Ship*, *shop* are pronounced "chip," "chop."

*shr*

Pupils have much trouble with words like *shrill*, *shriek*, *shrug*, *shrub*, *shred*, *shrewd*, *shrimp*, *shrink*.

*k*

The sound *k*, as in *can*, *cat*, *catch*, *camp*, *car*, *stick*, needs to be made the subject of much drill.

e (*long*) *instead of* i (*short*)

*Give* is pronounced "geeve."

g *instead of* y

*Yesterday* is pronounced "gesterday."

## STAMMERING

In some instances stammering or stuttering is due to a mental disorder or physical defect, which should be diagnosed and prescribed for by a specialist. Very often stuttering resolves itself into a difficulty of blending an initial consonant sound with the vowel sound following it. Effective drills to overcome this difficulty consist of exercises in pronouncing syllables like *bă*, *bĕ*, *bĭ*, *bŏ*, *bŭ*, and similar combinations with *p*, *d*, *t*, *g*, *k*, *l*, and *r* in the place of *b*, followed by exercises in pronouncing words that begin with these sound combinations, as, *băt*, *bĕt*, *bĭt*, *bŏnd*, *bŭg*. See an excellent article by Leon Mones in the *English Journal*, January, 1919, entitled, "Treating the Stammerer."

Teachers wishing to investigate this subject and the entire subject of speech defects further are referred to the following publications: *Volta Review*, Washington, D.C.; Bulletins by Dr. Frederick Martin (New York City Board of Education); Scripture's "Stuttering and Lisping" (The Macmillan Company); Blanton's "Speech Training for Children" (The Century Company); Scripture and Jackson's "Manual of Exercises for Correction of Speech Disorders" (F. A. Davis Company, Philadelphia).

**Note 26** (page 27). The expansion should not go too far. There is no virtue in mere length. Quality of work should be emphasized. Besides, one of these fables, the shortest one, is to be used in the subsequent exercise in copying.

**Note 27** (page 27). The work in copying should be motivated by placing before the pupils the problem involved, namely, making an exact reproduction of the original. *Can it be done?* This is the question before the class. Copy only a part of a fable rather than make the exercise too long. See Note 13.

**Note 28** (page 30). It is suggested that the room be decorated appropriately for these lessons that deal with Indian subject matter. Possibly a small Indian tepee may be pitched in one corner of the schoolroom. A Navajo rug may adorn the wall, and pictures of Indian weapons, tools, utensils, and other articles of various kinds may be drawn in color on the board. Besides the book quoted in the text, Frederick Starr's "American Indians" (Heath) and Gilbert L. Wilson's "Myths of the Red Children" (Ginn), from the latter of which the Indian illustrations in the present textbook have been taken with the kind permission of Mr. Wilson, will be found replete with authoritative information. At the discretion of the teacher this problem of room decoration may be solved in a series of group exercises in English (see Note 16), each pupil expressing his views as he stands before the class.

Pupils will enjoy drawing tepees, tomahawks, Indian chiefs, squaws, and papooses on paper with colored crayons; dressing dolls as Indians; dressing themselves as Indians; making tepees, canoes, etc. out of paper and cardboard; making an Indian scene on the sand table.

The following are war whoops or Indian calls: "Ki-yi, whoo-oo! Ki-yi, ki-yi, ki-yi, whoo-oo!" and "Boom, boom, boom, boom, boom, boom, boom, boom!"

**Note 29** (page 38). These exercises in drawing may be omitted. It should be remembered, however, that no works of art are expected or required, but on the contrary simply happy and absorbed activity in the situation. When drawing is required by the school course, it will find desirable motivation in this English work.

**Note 30** (page 40). This game is designed to help stop the incorrect use of *got*. If some chicken feathers can be obtained, each player may wear one.

**Note 31** (page 41). Some Indians call January "Cold Moon," April "Green-Grass Moon," May "Song Moon," June "Rose Moon," and November "Mad Moon."

The following are the abbreviations often used for the months that have long names: Jan., Feb., Aug., Sept., Oct., Nov., and Dec. It seems best not to abbreviate the shorter names, March, April, May, June, and July, or the names of the days of the week, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday, although on calendars the following abbreviations are frequently used: Sun., Mon., Tues., Wed., Thurs., Fri., and Sat.

**Note 32** (page 42). The antidote for the *and* habit is not a *don't* but a *do*. If pupils are trained to drop the voice at the ends of sentences and to make a pause there, not only will many thoughtless *and's* remain unspoken, but sentence sense will be developed. Let the class read the January selection in the text, exaggerating the pause at the end of each sentence. See page 152.

**Note 33** (page 46). The teacher should not hesitate to modify any game to suit the needs of the class. Games 1 and 2 on pages 46 and 47 should be played on different days, to avoid confusion. Few mistakes will be made in these easy games, nor are mistakes desirable. The repetition of the correct form is desirable. It must not be a thoughtless repetition. See Note 98.

**Note 34** (page 47). Parent coöperation in the work of eradicating common errors is to be sought. Some schools send cards to the pupils' homes, explaining the errors for the removal of which the teachers ask the help of the parents.

**Note 35** (page 47). Pictures of fairies should now be drawn on the board, in order to help create the proper atmosphere for the present lessons. Later in the month let Christmas decorations be added. Perhaps a small Christmas tree could be brought in and ornamented with inexpensive colored papers. See Note 28.

The story in the text may be used for story-telling, although it is given here merely to create an appropriate atmosphere for the pupils' stories and as a prelude to the work of the next weeks.

It depends very much on the class whether teachers will read or freely retell the stories and other selections in the book or whether they will utilize

them for reading lessons or for study recitations. With many classes it will be decidedly best for the teacher to read or reproduce the stories and selections. See Notes 1 and 9.

**Note 36** (page 64). A number of possible exercises suggest themselves here. Thus, several lesson periods might profitably be devoted to each pupil's explaining how to make a toy or other Christmas thing. If correlation with manual training be possible, pupils may actually make toys, Christmas cards, New Year's cards and calendars. This may be handled dramatically. Pupils may play that they are a band of fairies going to Santa Claus to offer their services in the great toyshop. One pupil is Santa Claus. He asks each pupil to *explain* what he can do in the way of making Christmas things. Then he puts them to work. See the game in section 64.

**Note 37** (page 67). Teachers who preserve the best riddles will find them useful means of stimulating subsequent classes to their best endeavor. A riddle book may gradually be made by a teacher's successive classes, each class contributing its best. Only worthy pieces of work may be included. Thus, a school or a schoolroom tradition in English may be made to grow up, whose educational value would be not inconsiderable.

**Note 38** (page 67). An exchange of papers, or the correction of each paper by a small group of pupils working as a team, will often prove desirable.

**Note 39** (page 69). Very incidentally during the study of the poem, use the word *stanza* to designate each of the three large sections of it, and call attention to the interesting fact that every line of poetry begins with a capital letter.

**Note 40** (page 72). The teacher may read or tell the class the Spanish fairy tale "The Three Wishes" (see Wiggin and Smith's "Tales of Laughter," Doubleday, Page & Company). The story of Midas should be postponed until the fourth grade. See page 194.

**Note 41** (page 74). The last lesson period preceding Christmas may be given to the teacher's reading aloud "A Visit from St. Nicholas," by Clement C. Moore.

**Note 42** (page 75). Dictate twelve dates, one in each month. Remind the pupils of the spelling of *February* and of the fact that the names of the months begin with capital letters. See Note 31.

**Note 43** (page 75). Let children of foreign parentage tell about their unusual customs. Let them realize, as they tell about their home traditions, that they are making a most interesting contribution to the class entertainment.

**Note 44** (page 78). Pupils will enjoy and profit by a pantomimic presentation of the scene, as a preparation for the real dramatization. Let one pupil show how Jack slowly and painfully rose from the ground. Let another show the alarmed mother, another the wise doctor. Then ask each actor what the person represented might have said. See Notes 2, 3, 4, 5, 6, and 16.

**Note 45** (page 80). Other subjects will readily suggest themselves: as, a toboggan party, making an ice rink, trapping for muskrats or rabbits, fishing through the ice, ice boating, visiting the museum, visiting the zoo, visiting the botanical gardens, visiting the aquarium, a class dance, a class workshop for making things of wood, paper, or cloth.

The meeting may be presided over by a member of the class. Set speeches should be required and order maintained. The discussion should not lapse into undirected, fragmentary conversation. It is not enough for a pupil to say, "Let us go to the museum next Saturday afternoon." The speech should say when and where the class is to meet, how long it is to stay, what it is to do when it reaches the museum, who the leader is to be, whether the teacher is to be invited, and why this plan is preferable to the others proposed. See Note 16.

For seat work the class may make a picture book of winter fun, using colored crayons. See Note 29. An opportunity will here be incidentally offered to impress pupils with the fact that *if they could only write their thoughts* they might now make a real book about winter fun, and not simply a picture book. The promise may be made that as soon as they learn to write their thoughts well, they will be given a chance to make books.

**Note 46** (page 81). The moment a word is mispronounced in the story-telling or other exercises, it should be added to a list kept on the board. Pupils will soon become alert for errors of this kind. From such a small beginning may well grow a class language conscience, a class pride in its English, and thus finally an individual conscientiousness in the use of the mother tongue. See Note 25.

**Note 47** (page 83). Freely rendered after Chance's "Little Folks of Many Lands." Other books containing suitable material are Andrews's "The Seven Little Sisters" and "Each and All," as well as Peary's "Snow Baby" and "Children of the Arctic." Some Eskimos do have houses of wood, mainly driftwood, but others do not. It is with these latter that the present lessons are concerned.

**Note 48** (page 86). It is advised that, as pupils suggest improvements, each account be rewritten by the teacher. The improved account should be placed on the board beside the original, so that the differences may be apparent to all. Teachers should guide in these criticisms and reconstructions, but very gently, leaving pupils free to suggest and change, making them responsible for the improvement, putting nothing down that does not appeal to the class, thus *confronting the pupils with the problem of making each account better* and permitting them to feel and to enjoy the full challenge of this problem.

**Note 49** (page 89). Parents may be invited to hear the class recite poems. This will give an occasion and reason for reviewing the poems learned during the year.

**Note 50** (page 96). It seems inadvisable, in the present state of conflicting usage, to follow the greeting of some letters with a comma and others with a colon. Not only may this arbitrary distinction prove embarrassing when a writer does not wish definitely to commit himself as to whether his letter is strictly business or merely friendly, but it also compels the teaching of two forms where one will do.

**Note 51** (page 97). Since the question may arise as to why the subject should not become a matter of class discussion, it is advised that emphasis be placed on the fact that each pupil would probably prefer to talk the matter over with the teacher privately. Few pupils would like to announce publicly their desire to be postmaster, but all would be willing to tell this wish to the teacher alone. All these individual conferences, however, would be impracticable for the reasons stated in the text. There thus arises a real occasion and need for the personal letter from each pupil to the teacher. See Note 16.

**Note 52** (page 97). This will probably prove the strategic time for a conference between the teacher and each pupil. The letter written by each pupil alone should be made the occasion for this meeting. Sympathetic, constructive suggestions by the teacher, covering letter form (just taught) as well as the capitalization and punctuation of sentences, will do much toward giving letter writing a promising start with the class.

**Note 53** (page 103). Some of the best letters, as well as some of the poorest, should be utilized for criticism, in order that pupils may appreciate the excellence of the best and, on the other hand, may have ample opportunity for constructive, improving work in making over the poorest. See Note 21.

**Note 54** (page 106). This exercise involves, of course, the description of each pupil by himself. It is suggested that the spirit of play and fun be permitted to pervade the exercise, in order that wooden descriptions, mere catalogues of qualities, may be avoided. See Note 16.

**Note 55** (page 109). A committee of pupils, or several committees, may profitably be appointed to see that each pupil rewrites and copies neatly his sketch of himself. The committee would have charge of the making of the book after each sketch has been finished. During this work the need may arise of learning ways of lettering book titles. Then and there the teacher should study titles of books and articles with the class and inductively teach the rule that the first and every important word in a title should begin with a capital letter. See Note 16.

**Note 56** (page 113). Do not hurry in these critical exercises. Continue each one as long as the interest of the pupils will permit.

**Note 57** (page 114). If pupils manifest a desire at this point to talk about ponies, horses, goats, chickens, ducks, pigeons, rabbits, or other domestic animals, this desire should be utilized for a series of exercises similar to those about dogs.

**Note 58** (page 116). Pupils should arrive on their bicycles in animated talk, should dismount and lean the bicycles very carefully against the tree. Then they should step cautiously into the boat. When the boat leaves shore, the boy in the stern is sitting half twisted around and talking to his dog, while the other boy is seated squarely, well braced, so that he may row with steady strokes. Two girls may play the story as if it were about two girls. See Note 16.

**Note 59** (page 116). Repetition in these dramatizations must always have a clear and justifiable purpose that pupils understand. For instance, having a new audience (the pupils from another room or a visitor) would usually constitute a good reason for a second performance. Then, repetition before the *same* audience might be justified by the endeavor to improve the playing by introducing more action or more speech and thus achieving a better representation, which the class recognizes as desirable. But every wise teacher knows that the play must stop before it has lost its savor. See Note 16.

**Note 60** (page 118). If this exercise is to reach the maximum of profit for the class, it will include constructive work in word study, variety in expression, expansion by happy additions of words and sentences, contraction, rearrangement, combination of sentences, shortening of sentences, the striking out of needless *and's*, as well as attention to mistakes in grammar. Only one critical question should be considered at each reading.

**Note 61** (page 120). Nine pupils may work at the board at the same time, each writing one of the nine sentences. See Note 16.

**Note 62** (page 123). Teachers will arrange matters tactfully, that every pupil may receive a letter from one of his classmates. Pupils may write more than one letter if they wish, but the postmaster should accept no slovenly mail.

**Note 63** (page 124). It is recommended that this correspondence be permitted to continue as long as pupils take pleasure in it. There should be allowed great freedom of content. Let pupils tease each other, poke fun at each other, even ask silly questions. See Note 16.

**Note 64** (page 125). Since the next several lessons assume the springtime as their background, it is strongly recommended that the room be fittingly decorated. If a class excursion could be made into the woods or to a river or park, it should be done. Some time during this group of lessons dramatization may take the form of playing that the schoolroom is a meadow or a wood in which pupils wander about picking flowers, seeing birds and animals. These they describe to the class. See Note 16.

**Note 65** (page 126). By seeing written products grow in clearness, force, interest, beauty, and language effectiveness as the class faces the problem of improving them, by seeing the better word displace the good and the phrase of color the colorless one, by watching the vague thought give way to the vivid thought, pupils

will be impressed as in no other way with the fact that the first draft of any written expression, brief or long, is merely the first draft, merely a basis, a beginning, a preliminary sketch, for the finished written composition. See Notes 7 and 21.

**Note 66** (page 127). By having another pupil stand before the class and speak for the pupil who is a bird, flower, or animal (replying, for instance, "No, he is not a dandelion" or "Yes, he is a sparrow") the game *I am not* is easily transformed into the game *He is not*. Similarly, the games *He has not* and *He does not* may easily be devised.

**Note 67** (page 129). A classroom correspondence, that is, a class exchange of riddles through the class post office, may be desirable at this time. See Note 16.

**Note 68** (page 130). It is recommended that a real spring festival be held. See Percival Chubb's "Festivals and Plays" (Harpers). A committee of pupils may be appointed to take charge of it. See Note 16.

**Note 69** (page 131). During the telephone game the teacher may now and then take the receiver and show what clear, polite, efficient telephoning is. In fact, the entire game may be played between the teacher on the one side and different pupils in succession on the other. See Note 16.

**Note 70** (page 132). Sending by mail may not seem advisable in some schools; but if it is decided on, it should be preceded by an exercise on the writing of addresses. See page 134.

**Note 71** (page 133). The writing of the titles *Mr.*, *Mrs.*, and *Miss* should not be made the object of any extended drill at this time. Pupils should know how to write them for the purposes of the present exercises and of a few of the succeeding exercises.

**Note 72** (page 134). While some pupils are copying at their desks, others may copy at the board. The latter will write copies for class criticism. Then other addresses, supplied by the teacher, may be written from dictation or copied, other pupils now writing at the board.

**Note 73** (page 135). It will be delightful to decorate the schoolroom for this lesson and the lessons immediately following. Pictures of wild animals, of trick riders, of circus parades, should be hung on the walls. It would be the best of good luck if a large circus poster could be obtained and fastened on the front wall. See Note 28.

**Note 74** (page 136). In many schools the making of the book will be doubly enjoyed if the carrying out of the plan is put in charge of several committees of pupils, after the work has been initiated by the teacher. See Note 16.

**Note 75** (page 137). A committee of pupils, or several such committees, may now take upon itself the work of helping in the improvement of the remaining circus stories, their final copying, and their arrangement in the book. The whole class may be divided into six or eight small groups for this coöperative

work. The teacher, apparently in the far background, is in reality in the thick of the work. See Notes 16 and 79.

**Note 76** (page 139). A march may be played while the parade is on its way around the room. Let fun and play abound. Let pantomime be as extravagant as these dictate. The parade may well precede as well as follow the making of riddles. In fact, there might be an alternation of making riddles with marching, a short march following each half-dozen riddles. See Note 16.

**Note 77** (page 139). Wood's "Animals: Their Relation and Use to Man" (Ginn) is recommended to teachers who wish interesting and reliable information about lions, tigers, elephants, and other wild animals.

**Note 78** (page 143). For the sake of difference from the preceding oral work it may be desirable to let each animal tell its own story in the written accounts for the class book. Each animal may say where it came from, how it used to live, how it was caught, how it likes to travel with a circus, and what it would do if it were free again.

**Note 79** (page 143). While this correction work is apparently entirely in the hands of the pupils, the teacher should make the most of the situation, first, by allowing pupils to feel the weight of responsibility (for a book with mistakes is no book at all, since it cannot be shown to other pupils and teachers), and, second, by imperceptibly and constructively assisting in the finding and correcting of mistakes. The teacher should pass from group to group, ready to help where help is needed, but very cautious about interfering or dominating or overturning the delicate balance of enjoyment, responsibility, and coöperative endeavor in any social group of workers. See Note 16.

**Note 80** (page 143). Only one question should be considered at one critical reading.

**Note 81** (page 145). The more realistic this can be made, the more fun there will be for the pupils, and the more profit for them from the English teacher's point of view. Each child should have a telephone number. A "Central" should answer rings and make connections. A little bell might be used. Toy telephones might be employed. The children are to play at telephoning, with emphasis on the *play*. Not until we have a deep stream of pleasure running in the class consciousness can we float the technical freight for whose sure delivery to the pupils the language teacher is responsible. See Note 16.

**Note 82** (page 145). Pupils will enjoy pretending to telephone to the animals in the circus. These may tell how they like circus life, what they think of their trainers, whether they would like to return to their homes in the wilds, what they think of other animals in the menagerie tent, and which kinds of people they like to have look at them. For still further variation, the different circus animals, as well as the circus people, may telephone to each other. See Note 16.

**Note 83** (page 148). If written work be desired at this time, it is suggested that this oral exercise be followed with the making of a book of vacation wishes or vacation plans.

**Note 84** (page 149). Teachers of the fourth grade should read Part One of the present book, together with the Notes referred to, in order fully to catch the spirit of these lessons.

**Note 85** (pages 151, 210). Pupils should frequently stand before the class while speaking. What pupils are asked to do in this book is not merely to talk but *to talk to their classmates* — telling, describing, explaining something *to them*, to interest, to inform, to persuade *them*. Pupils, like adults, will do this best and most easily if they face their audience.

There should be at least one period a week devoted to formal talks; that is, to talks of such length that they may be said to have a beginning, middle, and end, and may be judged as to arrangement, thought content, and effectiveness.

**Note 86** (page 156). This group exercise is a review of the points made in the three or four exercises preceding it and a preparation for the subsequent written exercise. It should be continued until pupils are clearly ready for the individual work required in that written exercise. It may be preceded by a game in which pupils give each other groups of words and ask whether these are sentences or not. In the exercise that follows, some of the sentences may be written on the blackboard by pupils.

**Note 87** (page 156). The summaries in bold-faced type to be found in many sections in this book are not intended for memorizing. They merely state succinctly what the pupil should know, though he may not express it in the same words.

**Note 88** (pages 157, 248). It is suggested that this list be systematically increased by the continual addition to it of words mispronounced by pupils. Localisms should be added. Pupils or committees of pupils may be asked to "go hunting" for mispronunciations. See Note 25.

The entire list may be kept on the board for frequent short drills, which may profitably be preceded by vocal drills.

When possible, parent coöperation should be sought for the purpose of improving the pupils' English.

**Note 89** (page 158). Teachers may wish at this point to ask pupils to write a letter to show what they already know of letter form. This may then be copied on the board and, together with the correct letters on pages 157 and 158, used as the basis for the inductions on pages 158–160.

**Note 90** (page 159). The *greeting* may be called the *salutation*, and the *ending* may be analyzed into the *complimentary close* and the *signature*. The address on the envelope may be called the *superscription on the envelope*. See Note 50.

Pupils should leave a one-inch margin when they write letters, should begin the greeting one inch from the edge of the paper, the heading and ending near the middle of the page, and should give the first line of each paragraph a one-inch indention.

**Note 91** (page 160). The five items in the preceding written exercise should be used as the basis of the correction work.

**Note 92** (page 163). The heavy periods are for this exercise only. Pupils are not asked to use them in writing. They are the visible counterpart of the marked pauses that are required at the ends of sentences. Those pauses should be emphatically made, vigorously made, so to speak, in order that real benefit may accrue. Nor is it likely that this drill may prove unnecessary. The "and" habit is like the "round shoulders" habit — always calling for remedial exercises. Just as there is no danger of pupils' standing too straight so there is no danger of their overcoming the "run-on" sentence habit too thoroughly or of using only short sentences in their oral expression.

**Note 93** (pages 164, 222). For the present the paragraph consisting of a single sentence is disregarded. A one-inch margin is recommended for written compositions and a one-inch indention for the first line of each paragraph.

**Note 94** (page 165). It is suggested that in this exercise and perhaps in the two preceding ones the board be used for presenting to the class an outline of each subject in the list. Thus:

A WALK IN WINTER AND A WALK IN SUMMER

I. In winter
   *A.* How I am dressed for this weather
   *B.* What I can see in winter that I do not see in summer
II. In summer
   *A.*
   *B.*

Pupils may suggest additions to an outline or changes in it as it is placed on the board. The resulting coöperative outline may then be used by each speaker as his own.

Pupils sometimes write each sentence as a separate paragraph. They do not *group* their sentences around central ideas or subjects and put into one paragraph all the sentences that belong together. This difficulty may be overcome by appropriate drill in writing on two-paragraph topics, like "Gathering Wild Flowers in the Spring and in the Fall," "The Day Before Christmas and the Day After Christmas," "School Days and Vacation Days," "Ice Skating and Roller Skating," "Going to Bed at Night and Getting Up in the Morning."

**Note 95** (page 165). Teachers are advised to make no appointment until after section 85, for reasons there appearing.

**Note 96** (page 165). During this correction work, teachers should walk up and down the aisles, helping, making constructive suggestions, perhaps hinting the desirability here and there of letters' being copied after the corrections have been made, if these are numerous.

**Note 97** (page 166). Some or all of the following suggestions may appeal to teachers. (1) The postmaster and his carriers or the entire class may make a mail box out of an old wooden or cardboard box. (2) A game may be planned to motivate the addressing of envelopes; that is, all incorrectly addressed envelopes may be sent to the class dead-letter office, there to be called for by the senders, who will be told by the officials in charge what error has been made. (3) Pupils may be asked to entertain their classmates with stories giving "The Experiences (or Adventures) of a Lost Letter." (4) Pupils may make envelopes. The pattern may be obtained by opening up a manufactured envelope. (5) Read "How the First Letter Was Written" in Kipling's "Just-So Stories."

**Note 98** (page 167). The common errors made by children in the use of English are the basis of this and other drills in correct usage. The pupil is asked to read aloud repeatedly the sentences containing the correct forms, speaking the words clearly and distinctly.

If these drills are resorted to as a language gymnastic whenever a few minutes of spare time are available, pupils will soon find it easier to speak the correct forms than the incorrect ones. This is the aim of the exercise. Explanations of the principles of grammar involved are not undertaken at this point.

A word of warning, however, seems necessary. The thoughtless and monotonous repetition of correct forms can do little good. They should, to be sure, be repeated enough times to make undoubtedly clear to the pupil what each correct form is and to accustom his lips to speaking it easily and naturally and his ears to hearing it spoken by himself; but then the repetition should be discontinued, and *a point should be made of employing each correct form frequently* in natural contexts, *so that it may be interwoven with the pupil's thinking and speaking.*

Judiciously employed, these drills should have the twofold effect of prevention and cure — cure for errors already established and prevention and inoculation for errors not yet contracted.

It will often be advisable to write or print the sentences for drill, or the correct forms alone, on the board or on cards. Posters may be made containing them. Games, similar to those in the book, may easily be planned to give added vitality to these drills.

Children of foreign parentage often commit errors in English because they carry over into English the constructions which they employ in their native

language. To remove these errors it is not enough to explain the correct construction; in fact, such explanations are often out of the question because of the limited grammatical knowledge of the pupil; and, in any case, they are ineffectual means for improving the child's speech. Instead, the method employed in the correct-usage drills, of having the pupil repeat the correct form in a great variety of sentences, should be used. A group exercise should be used for gathering suitable sentences for these repetitions, each pupil contributing one or more, which are written on the board by the teacher. Each difficulty listed here will suggest its own remedial drill sentences.

*Error in the use or the position of the negative*

EXAMPLES: "I no have pencil." "I no can do that."

*Error in the position of the adjective*

EXAMPLES: "I have a pencil red." "I have a pretty doll little."

*Error in the use of the present for the past tense*

EXAMPLES: "My teacher *tell* me yesterday." "I *see* a dog last week." "My papa *take* a trip last month."

In addition to the foregoing the following errors are found in the speech of foreign-born pupils:

"*In*" *instead of* "*on*" *or* "*at*"

EXAMPLES: "I had a ride *in* my pony" instead of "I had a ride *on* my pony"; and "I have a pig *in* my house" instead of "I have a pig *at* home."

"*One*" *instead of* "*a*" *or* "*an*"

EXAMPLE: "I have *one* book" instead of "I have *a* book."

"*Make*" *instead of* "*do*"

EXAMPLE: "The boys *make* well" instead of "The boys *do* well."

**Note 99** (page 169). In these reproductions original expression, not verbal memory, deserves commendation. A preliminary playing of each story, though only in pantomime, will often serve to encourage this originality.

After several pupils have told the story it may be well for the teacher to tell it, giving the reproduction, however, not in order to present a model but rather to enter obviously into the story-telling exercise with the children and to be one of them in it. For the same reason teachers will find it advisable at times to take part in dramatizations of stories, representing a minor character and doing it both well and in the spirit of fun and play. See Note 16.

**Note 100** (page 169). That the words *and*, *so*, and *then* are often not only necessary but also eminently appropriate is of course not to be thought of as

being denied by this exercise. Pupils know this necessity, excuse, propriety, without being told; and they will derive both pleasure and profit from attempting in any given exercise to do altogether without these words, which are usually employed beyond all necessity, excuse, and propriety by children and adults. See Note 92.

**Note 101** (page 170). Long written compositions are not advised for the grade covered by this book. The standard of proper length will vary with each class and, in fact, with each individual. Teachers will allow for this variation. Pupils should not continue to write after interest has ceased. Many short compositions gladly written rather than a few long ones perfunctorily produced is by all means the rule of wisdom.

**Note 102** (page 172). Teachers should not accept such general comments as that the story was *interesting* or *exciting* or *funny* and that it was told *well* or *poorly*. Pupils should be led to explain *in what particulars* the story-telling was meritorious or faulty. By commending sensible constructive criticism teachers may give pupils a motive for close attention while stories, perhaps already well known, are retold by classmates. See Note 16.

**Note 103** (pages 173, 267). It is suggested that the first reading of each literary selection in the book be to the pupils *by the teacher*, in order that they may be impressed by its adequacy or beauty or both, as the case may be, and so stirred to lively interest. Then they may read it themselves. The teacher is advised to make careful preparation, reading aloud in private before confronting the class.

It is to be noted that even the prose literary selection is to function less as a model in the lesson than as an awakener of interest. It is strongly recommended that the best compositions of the last year's class be utilized continually as models for the present class.

**Note 104** (page 176). It is clear that the electioneering is to be by letter only. The vote is not to be taken until after all letters have been written and received. When the postmaster has been selected, he may at once appoint his assistants, that is, his mail carriers, who with him will have charge of the dead-letter office mentioned in Note 97.

**Note 105** (page 176). See Note 97. The aisles in the schoolroom may be given the names of streets, and each desk a house number.

**Note 106** (page 183). Other pairs of words that are sometimes confused because they are alike in pronunciation (homonyms) are *threw* and *through*, *know* and *no*, *rode* and *road*, *meat* and *meet*, *weak* and *week*, *peace* and *piece*, *hear* and *here*; also such pairs as *an* and *and*, *then* and *than*, *four* and *for*, *of* and *off*, *are* and *our*, *have* and *half*, *where* and *were*. Each confusion should be carefully cleared up when it reveals itself in a pupil's composition, and made the object of drills if it persists.

A valuable exercise requires the pupil to write interesting sentences containing such expressions as the following: *too fast*, *too slow*, *too hard*, *too late*, *too thick*, *too short*, *too soft*, *too early*.

**Note 107** (page 191). It is desirable that all pupils take part in the dramatizations, and not only the favored or the forward few. Besides, each pupil should be encouraged to play the part *as he sees it*. Originality, not thoughtless or timid imitation, is desired. It is the *differences* that will be recognized as interesting and valuable in schoolrooms where individuality is encouraged; and it is the differences that justify repeated playing of the same story before the same audience.

**Note 108** (page 194). Nearly one fourth of all the errors in the speech of school children are due to the confusion of the past tense with the perfect participle. Recent investigations show that the verbs *see*, *do*, *come*, *ring*, *sing*, *drink*, and *go*, in the order named, are more commonly misused in this way than any others. Mistakes in the use of these verbs should have been eliminated in grades preceding the fourth. They may, however, here be reviewed and further drilled on if it be found that the correct forms have not yet been mastered.

**Note 109** (page 203). The errors that it is the aim of the present drill to eradicate are the following: *different than*, *someplace*, *hadn't ought to*, *I have got*, *I got it off John*, *first off*, *take a hold*, *this here and that there*, *hain't got*, *east from*, *larger'n*, *longer'n*, *I bought me a hat*, *my pen point is busted*, *I told him if I could go*, *I'll make him take one for*, *I'll let him take one*, *me and him has got to go to church*.

**Note 110** (page 205). This exercise will be in effect a vital review of the essential points in oral composition presented during the past school months. Attention should be given at this time, if it has not been done earlier in the term, to the elimination of superfluous introductory words (*well*, *now*, *say*, *why*, *listen*) from the pupils' speaking.

**Note 111** (page 206). This group exercise constitutes a review of the essentials of written composition taught during the past months. Only one question should be considered at each critical reading.

**Note 112** (page 207). Several spelling lessons may advantageously be devoted at this time to the singular and plural forms of nouns. The lessons will be specially profitable if pupils are required to write short sentences containing first, the singular, then, the plural, form of each noun.

**Note 113** (page 210). It does little good to interrupt pupils in their story-telling, asking them to speak louder. Instead of such useless admonitions drill should be given in clear, loud, distinct speaking, in order that the child need not give attention to this side of expression when he gives a talk or tells the class a story. After an oral composition the need of vocal drill may be pointed out and

thus the need for further drill or return to former drills may be made apparent to the class. See Notes 25 and 88.

**Note 114** (page 215). The pupils' attention should be directed at the proper time to the incorrect forms *have got*, *has got*, and others, which this exercise is designed to weed out of their speech.

**Note 115** (page 220). The purpose of this question is, of course, to motivate the immediately following section. See Note 94.

**Note 116** (page 221). The advisability of copying the fable or writing it from dictation or doing both is left to the teacher to determine.

**Note 117** (pages 228, 269). The use by pupils of suitable words other than those in the book is to be encouraged, as are originality and individuality. Remember that you are aiming primarily at getting the pupils to speak freely and effectively, *each in his own way*. See Note 99.

**Note 118** (pages 230, 244). See pages 207 and 208.

**Note 119** (page 261). This exercise should prepare pleasantly for the use of the dictionary. Pupils may be asked to bring to school old telephone directories, in order that they may study the arrangement of the names in these.

**Note 120** (pages 270, 271). The teacher's attention is called to the fact that this review is a *vital* rather than a *formal* review. In speaking and writing English, as in every art, the main question is not "What does the learner *know*?" but "What can he *do*?" The true measure, therefore, of the success of the half-year's work or practice is the increased excellence of the pupils' speaking and writing. Every critical group exercise in the book is a vital review if it tests the pupils' skill rather than their fund of information. See in the Index "Questions, critical, in group and correction exercises."

**Note 121** (page 271). The purpose of the exercise is to impress pupils with the fact that many of the usual *and's*, *so's*, and *then's* are unnecessary and objectionable.

**Note 122** (page 272). This is a letter written by Longfellow to a little girl.

# INDEX

(The numbers refer to pages except where Notes are indicated. These are the Notes to the Teacher, immediately preceding this Index.)


Abbreviations, 167, 234, 235
Address on envelope, 166, 176
Æsop: *The Two Goats*, 168; *Trying to Please Everybody*, 208; *The Wind and the Sun*, 221
Alcott, Louisa M., *Taming the Colt*, 261
*And* habit, the, 152, 153, 163, 169, 181, 209, 211, 212, 213, 242, 248, 270, 271, Notes 16, 32, 60, 92, 100
Andersen, Hans Christian, *Playing Soldiers*, 161
Apostrophe, in contractions, 184–186; to show possession, 191–194

Ball, Sir Robert S., *The Size of the Moon*, 259
*Balloon, The*, Dupré, 247
Bible, quotations from, Note 22
Biographical sketches: Henry Wadsworth Longfellow, 198; Celia Thaxter, 239
*Blind Men and the Elephant, The*, Saxe, 267
Body of a letter, 159
Burroughs, John, *Some English Sparrows and a Goose Feather*, 241

Capitalization, Notes 17, 31, 42, 55; sentences, 155, 156, 253; names of persons, 235; letters, 159; line of poetry, 175, Note 39; quotations, 197; names given to God, 234; initials, 235; days of the week, Note 31
*Children's Hour, The*, Longfellow, 201
Christmas, Notes 35, 36, 41, 43
Citizenship, talking and writing about, 218
Class post office, 158, 165, 176, 186, 214, Notes 97, 104, 105
Closing sentence, 233, 234
Colon, 159
Comma, in dates, 159; making meaning clear, 223; in address, 224; after *yes* and *no*, 225
Comparing things, 259
Completing unfinished story, 149, 169, 196, 204, 205, 209, 239, 246
Contractions, 184–186
Copying, 155, 160, 175, 183, 184, 197, 224, 250, Notes 13, 27
Correct Usage: *two*, *too*, *to*, 183; *isn't*, *doesn't*, 185; *wasn't*, *weren't*, 185; *blow*, *burst*, *freeze*, *lend*, 194; *have*, 215; *is*, *are*, 216; *there is*, *there are*, 216; *set*, *sit*, 257; *teach*, *learn*, 257, Notes 20, 30, 34, 109

Dates, 158, Note 42
Days of the week, Note 31
Declarative sentence, 156
Decoration of schoolroom, Notes 28, 35, 64, 75
Description, 251, 252, 253, Notes 54, 64
Dictation, 183, 198, 225, Note 19
Directions, giving, 260, 261
Discussing things, 249, 250
*Doesn't, don't*, 185, Note 66
Doyle, Sir Arthur Conan, *The Early Caller*, 251
Dramatization, 190, 191, 195, 196, 208, 246, Notes 2, 3, 4, 5, 6, 16, 44, 58, 59, 64, 99, 107, 117
Dreams, telling, Note 15
Dupré, *The Balloon*, 247

*Elves and the Shoemaker, The*, Grimm, 178

Ending of a letter, 158
Envelope, address on, 166
Eskimos, Note 47
Explanation, 248, Notes 36, 45
Expressing a thought in different ways, 227, 264, 265

Fable: *The Two Goats*, 168; telling and writing an original, 170; *The Wind and the Sun*, 221
Fairies and fairy stories: *The Elves and the Shoemaker*, 178
Foreign children, Notes 25, 43, 98

Game, 198, 266, Notes 30, 33, 69, 86
Geographical names, 166, 235
Giving directions, 260, 261
*Goats, The Two*, Æsop, 168
*Golden Touch, The*, Hawthorne, 194
*Got*, 215
Greeting of a letter, 159, Note 50
Grimm, Jacob and Wilhelm, *The Elves and the Shoemaker*, 178
Group Exercise, 150, 151, 156, 172, 178, 182, 190, 191, 198, 205, 206, 209, 218, 222, 229, 234, 243, 248, 250, 252, 256, 261, 270, 271, Notes 16, 55, 60, 79

*Hadn't, hasn't*, 185, Note 66
*Have, got*, 215
*Have, has, had*, 194
Hawthorne, Nathaniel, *The Golden Touch*, 194
Heading of a letter, 159
Homonyms, Note 106

*I am not*, Note 66
Indention of paragraph, 162, 219, 220, 221, 248
Initials, 235
Interrogative sentence, 156
*Isn't*, 185, 186, Note 66

Kingsley, Charles, *Theseus and Cercyon*, 225

*Learn, teach*, 257
Letter writing, 157–160, 165, 176, 186, 205, 213, 229, 252, 266, 273, Notes 51, 52, 67, 97
Letters by Tom and Dorothy, 186, 187, 206, 213, 229, 266
Long, William J., *A True Story about Meeting a Bear*, 151; *My First Bear*, 152
Longfellow, Henry Wadsworth, *The Village Blacksmith*, 173; *The Windmill*, 188; biographical sketch of, 198; *The Children's Hour*, 201
Loveman, Robert, *Song*, 254

Making a book: stories of pupils' lives, 200; telephone directory, 261; Notes 16, 74
Making a poster, *Safety First*, 250
*Man, His Son, and His Donkey, The*, 208
Margin, in writing compositions, Notes 90, 93
Memorize, how to, Note 14
Memory exercise, 175, 190, 218, 238, 255, Note 14. *See* Poem study
Months of the year, Note 31
*Mr., Mrs.*, 166, 167, Note 71

Names, writing, 167, Note 31; geographical, 235
Needless introductory words (*listen, now, say, well, why*), 243, 248, Notes 16, 110
Nesbit, W. D., *A Song for Flag Day*, 216
*No, yes*, comma after, 225
Number, 193, 207, 230, 231

Opening sentence, the, of a talk, 177, 204, 205, 232, 233, 234
Oral composition. Not listed, since practically every page of the book would be included
Outline, making an, 162, 182, 203, 219, 221, 242, 248, Note 94

Pantomime, 269, Notes 2, 3, 29, 44, 58, 76
Paragraph study, 162, 164, 219, 220, 221, 242, 248, Note 94
Patriotism. *See* Citizenship
Period, 155, 156, 163, 166, 235, 244
Picture, as basis for composition (*see* Notes 28, 35): *Meeting a Bear*, Cope-

land, 149; *Shoeing the Horse*, Landseer, 171; *Trying to Please Everybody*, 208; *The Balloon*, Dupré, 247
Picture, making a, with colored chalk or crayon, Notes 28, 35
*Playing Soldiers*, Andersen, 161
Poem study: *The Village Blacksmith*, 173–175; *The Windmill*, 187–191; *The Children's Hour*, 200–203; *A Song for Flag Day*, 216–218; *The Sandpiper*, 237–238; *Song*, 254–255. *See* Note 103
Possession, apostrophe to show, 191–194
Post office, class, 158, 165, 176, 186, 214, Notes 62, 67, 97, 104, 105
Poster, making a, *Safety First*, 250
Pronunciation, 157, 248, Notes 25, 46, 88
Punctuation, 155, 156, 198, 223, 224, 225, 244, 272, 273, 274, Note 17

Question mark, 155, 156, 198, 244
Questions, critical, in group and correction exercises, 165, 170, 172, 182, 206, 209, 214, 220, 228, 230, 234, 248, 253, 256, Notes 16, 80
Quotation marks, 198

Repetition of correct forms, Note 98
Review, Notes 16, 49, 110, 111, 120
Riddles, making, 255, Note 37

*Safety First*, 249
Salutation of a letter. *See* Greeting
*Sandpiper, The*, Thaxter, 237
*Saw, seen*, Note 108
Saxe, John Godfrey, *The Blind Men and the Elephant*, 267
Sentence study, 153–156, 243, Notes 17, 60
Sentences, completing incomplete, 154, 243
*Set, sit*, 257
Sherlock Holmes, 251
*Shoeing the Horse*, Landseer, 171
Short sentences, reading or telling a story in, 152, 163, 175, 181, 228, 264
*Sit, set*, 257
*Size of the Moon*, Ball, 259
Socialized recitation, Note 16
*Song*, Loveman, 254
*Song for Flag Day, A*, Nesbit, 216
Speech defects or difficulties, Note 25
Spelling, 170, 206, Note 42
Spring festival, Note 68
Stammering, Note 25
Stanza, Note 39
Story-telling, 149, 151, 153, 162, 169, 170, 182, 196, 203, 204, 205, 209, 225, 228, 239, 241, 246, 261, 270, Notes 23, 40, 99
Study recitation, the, Notes 1, 35
Summary of rules for the use of capital letters and punctuation marks, 273–274
Synonyms. *See* Word study

Talk, giving a, 164, 178, 210, 218, 232, 243, 249
*Taming the Colt*, Alcott, 261
*Teach, learn*, 257
Team story-telling, 162, 163, 182
Telephone directory, making a, 261
Telephoning, Notes 69, 81, 82
Thaxter, Celia: *The Sandpiper*, 237; biographical sketch, 239
*There is, there are*, 215, 216, 230
*Theseus and Cercyon*, Kingsley, 225
Titles, 167, 235
*Trying to Please Everybody*, 208
*Two, too, to*, 183

Unfinished story, completing an, 149, 170, 196, 204, 205, 248

Variety in expression, 227, 228, 242, 264, 265, Note 60
*Village Blacksmith, The*, Longfellow, 173
Voice, 150, 210, Notes 25, 32, 88, 113

*Wind and the Sun, The*, Æsop, 221
*Windmill, The*, Longfellow, 188
Word study, 163, 175, 181, 238, Notes 11, 60, 106
Written composition, 165, 170, 176, 186, 191, 196, 205, 214, 219, 229, 241, 248, 250, 252, 256, 260, 266, Notes 45, 51, 65, 101

*Yes, no*, comma after, 225

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